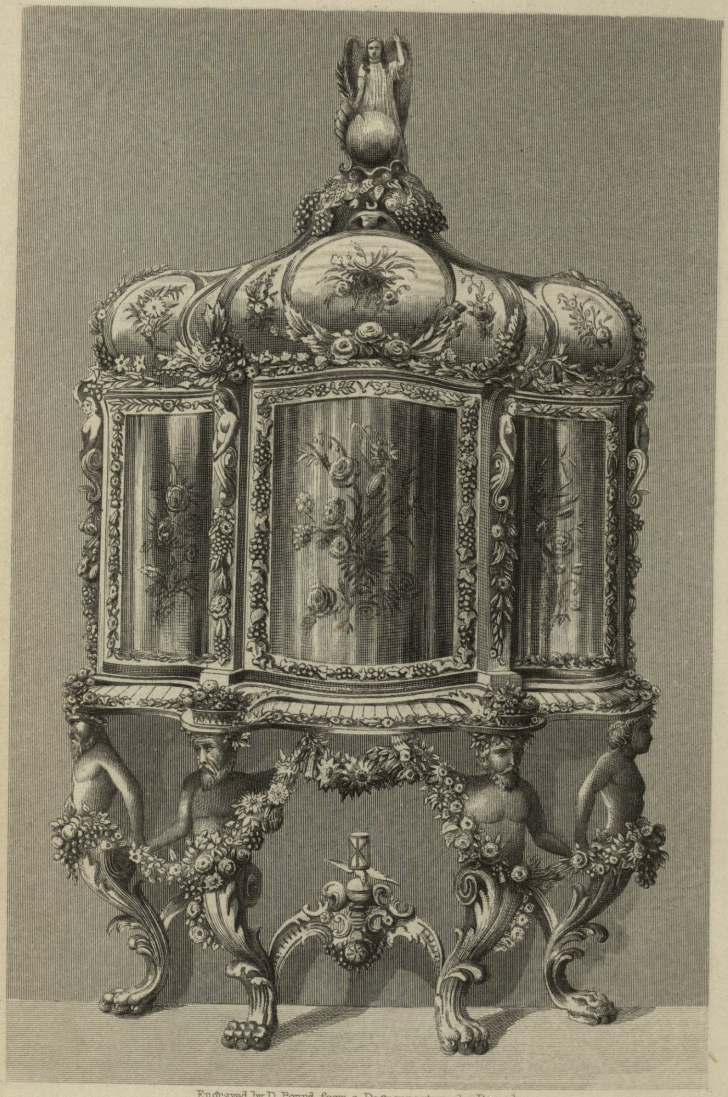
THE GREAT EXHIBITION

ILLUSTRATED

1851

K. B. DOWSLEY,
TROY, N. Y.
NO. 53

V&AM

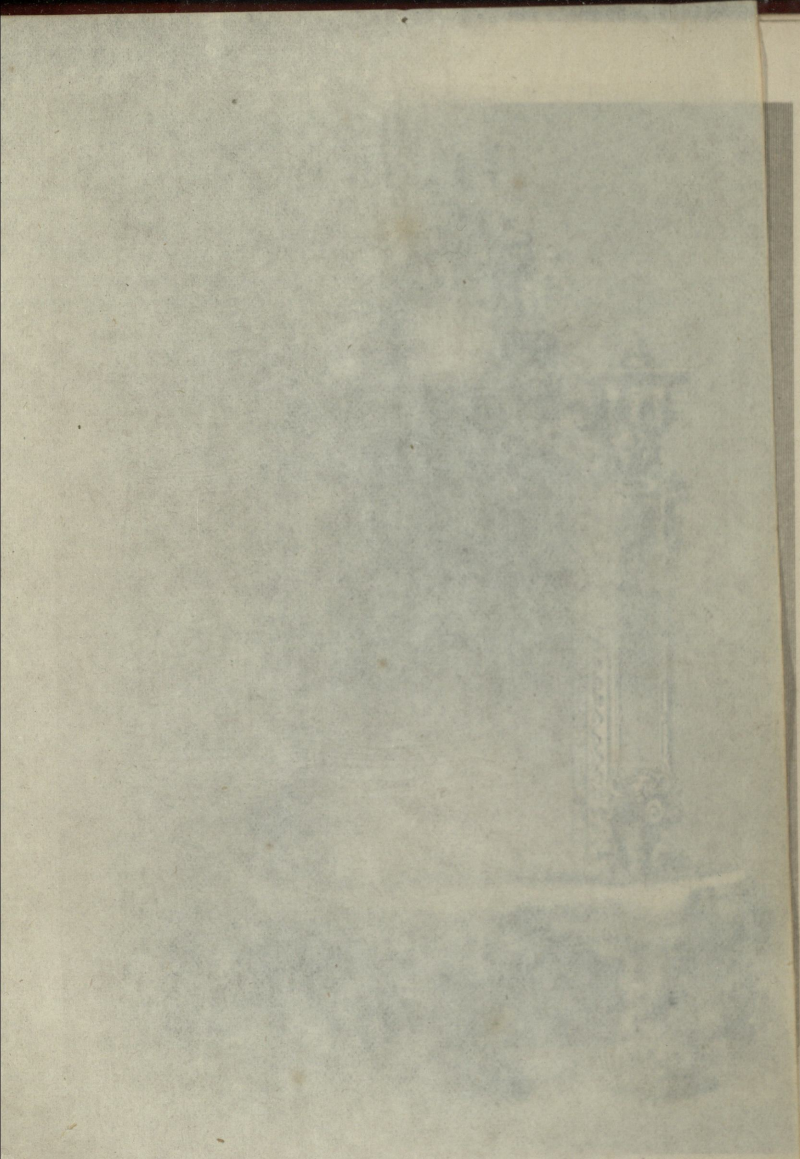


Engraved by D. Pound, from a Daguerreotype by Beard.

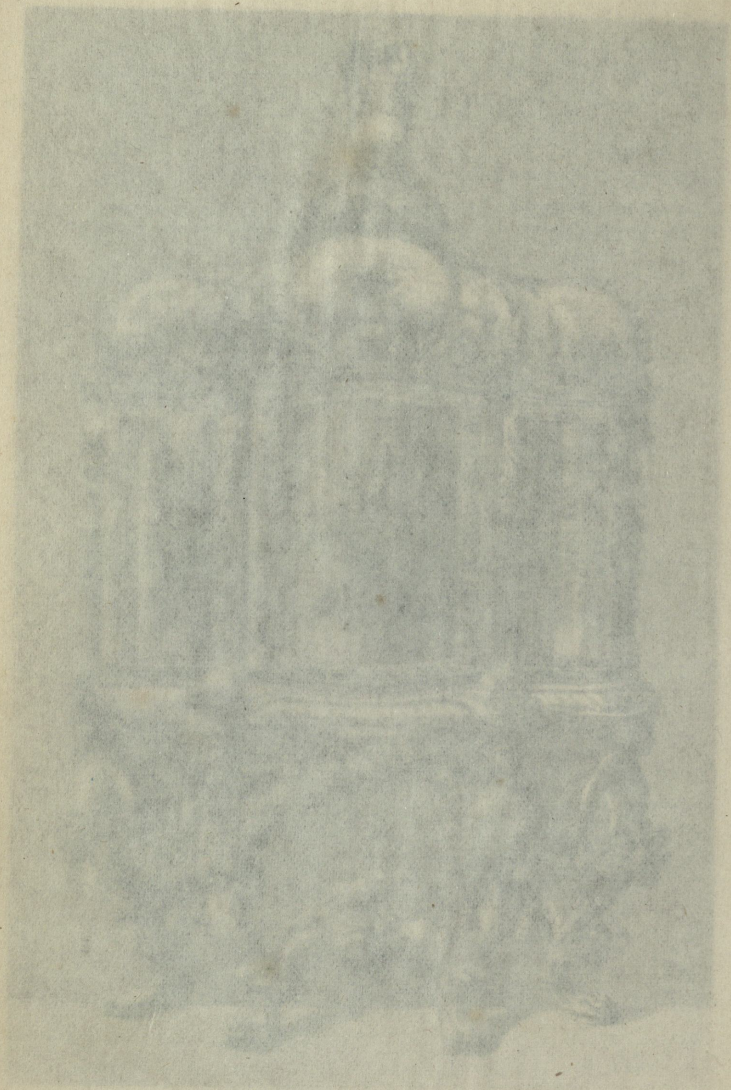
CABINET MADE OF WALNUT WOOD,

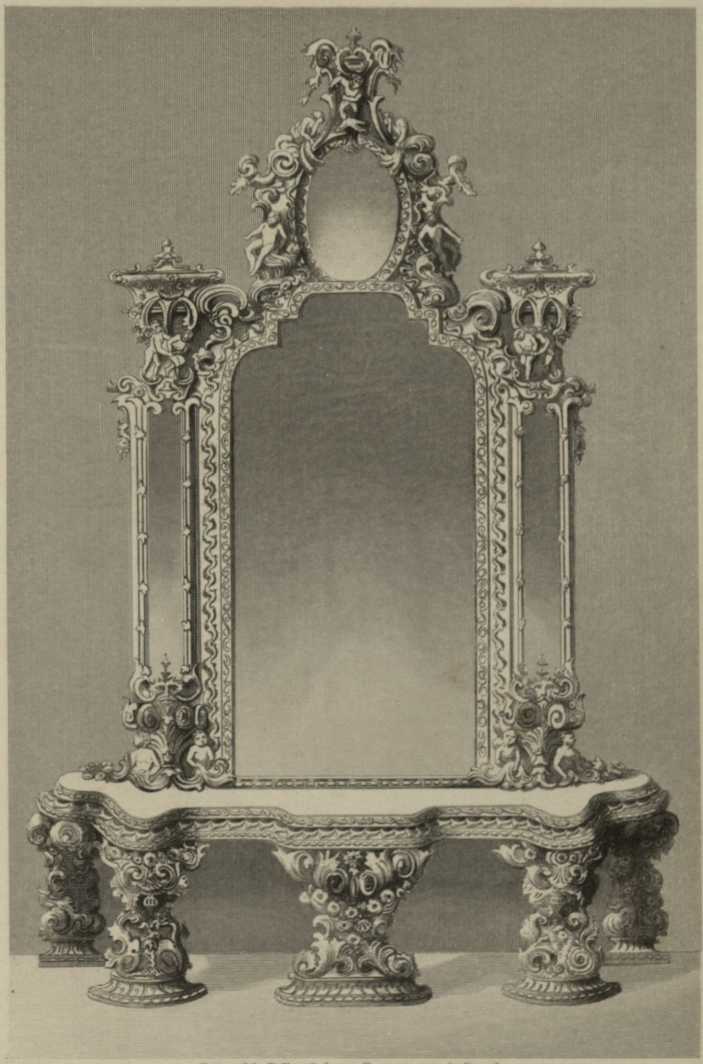
CARVED WITH PANELS OF RAISED EMBROIDERY.

DESIGNED & MANUFACTURED BY J. STEEVENS, TAUNTON.



FLEET STREET.





Engraved by D. Pound, from a Daguerreotype by Beard.

LARGE LOOKING GLASS AND CONSOLE TABLE,

ORNAMENTED AND GILT.

MANUFACTURED BY C. McLEAN, FLEET STREET.

Engraved by Hollis from a Daguerreotype by Beard.

PSYCHE CALLING ON CUPID FOR HELP.

FROM THE ORIGINAL BY C.A. FRAIKEN, BELGIUM.

Engraved by Hollis from a Daguerreotype by Beard.

THE CIRCASSIAN SLAVE AT THE MARKET.

FROM THE ORIGINAL BY RAFFAELLE MONTI, AUSTRIA.

Engraved by Hollis, from a Daguerreotype by Beard.

THE JEALOUSY OF MEDIA.

FROM THE ORIGINAL BY MARY THORNEYCROFT.

Engraved by Hollis from a Daguerreotype by Beard.

ALFRED THE GREAT RECEIVING FROM HIS MOTHER THE BOOK OF SAXON POETRY.

FROM THE ORIGINAL BY MARY THORNEYCROFT.

Engraved by H.Bibby from a Daguerreotype by Mayall.

GREAT EXHIBITION, MAIN AVENUE.

LOOKING EAST. № 5.

Engraved by D. Pound from a Daguerreotype by Mayall.

A YOUTH AT A STREAM.

FROM THE ORIGINAL BY J. H. FOLEY, A.R.A.

Engraved by D. Pound, from a Daguerreotype by Mayall.

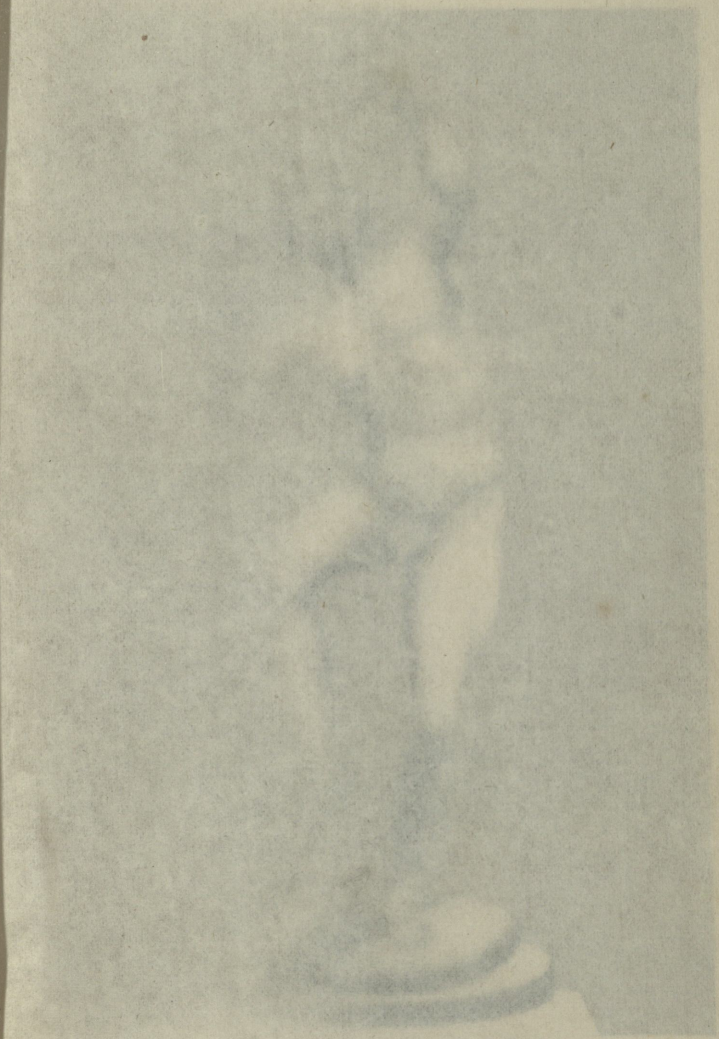
A YOUNG GIRL AT THE SPRING.

FROM THE ORIGINAL BY W. F. WOODINGTON.

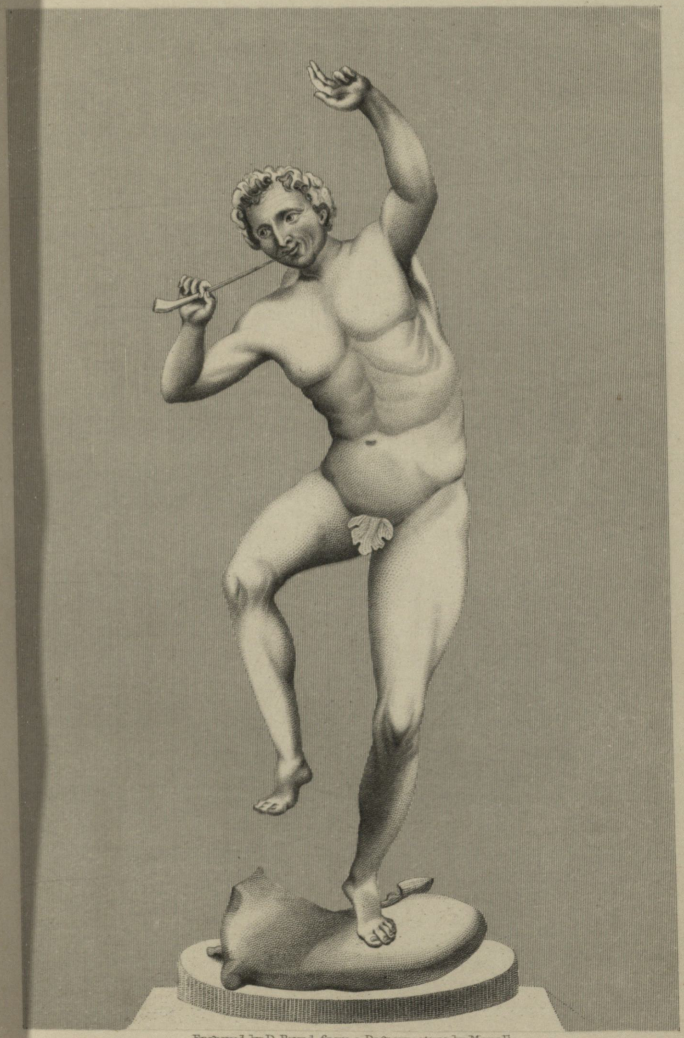
Engraved by D. Pound, from a Daguerreotype by Mayall.

GLADIATORIAL TABLE.

FROM THE ORIGINAL OF J. FLETCHER, OF CORK.



DANCING FAUN



Engraved by D. Pound from a Daguerreotype by Mayall.

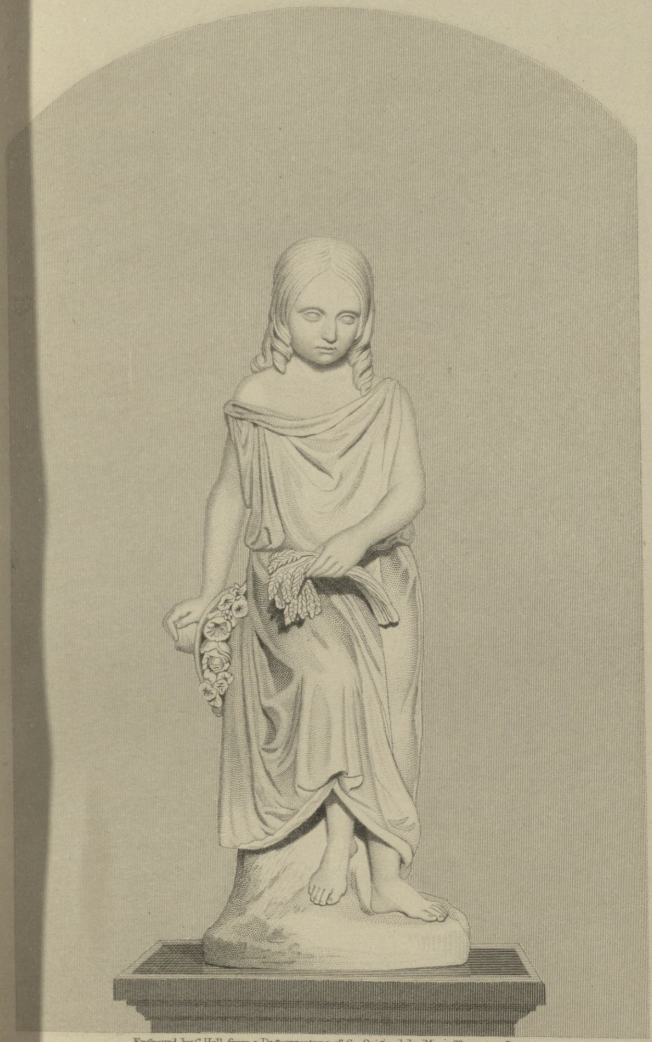
THE DANCING FAUN.

FROM THE ORIGINAL OF LEQUESNE.

Engraved by C. Holl, from a Daguerreotype of the Original of Mary Thornycroft.

H. R. H. ALBERT PRINCE OF WALES.

IN THE CHARACTER OF WINTER.



Engraved by C.Holl from a Daguerreotype of the Original by Mary Thornycroft.

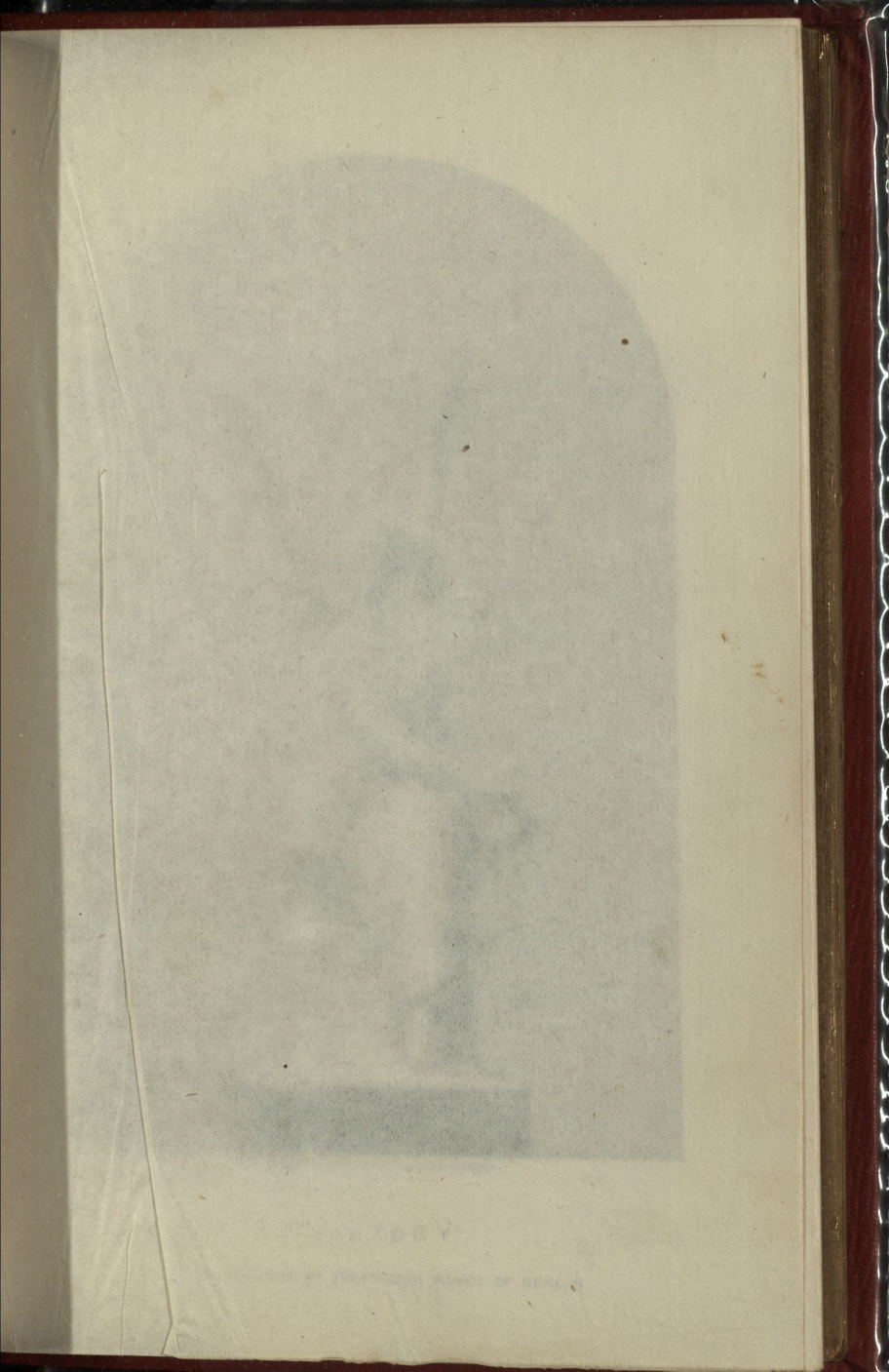
H. R. H. THE PRINCESS ROYAL.

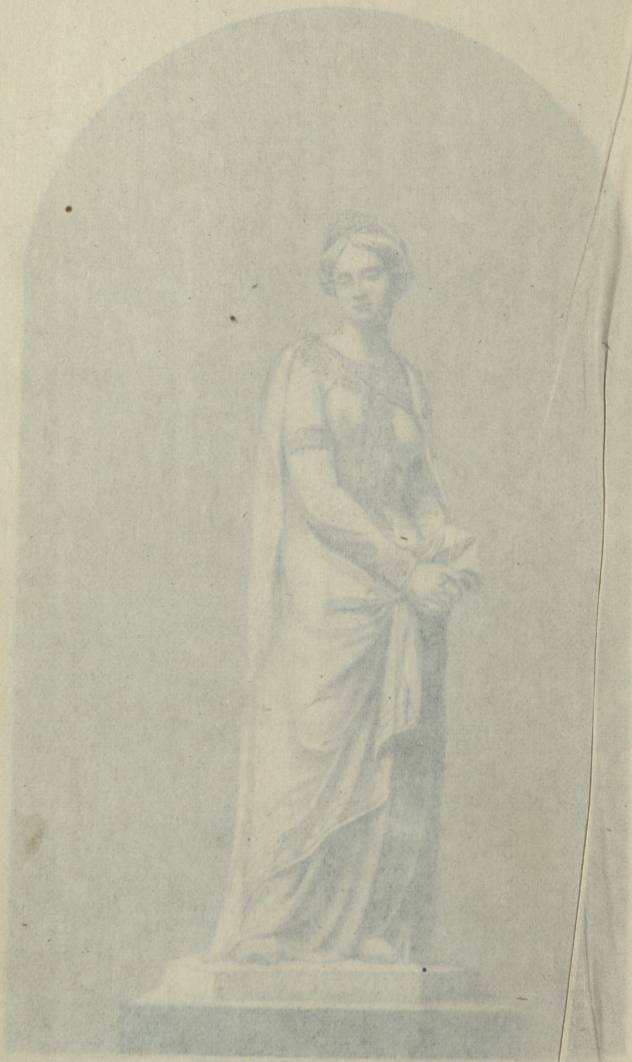
IN THE CHARACTER OF SUMMER.

Engraved by D. Pound, from a Daguerreotype.

ROSOMONDA.

THE ORIGINAL BY JOHN THOMAS.





ROSAMONDA

FROM THE ORIGINAL BY JOHN THOMAS

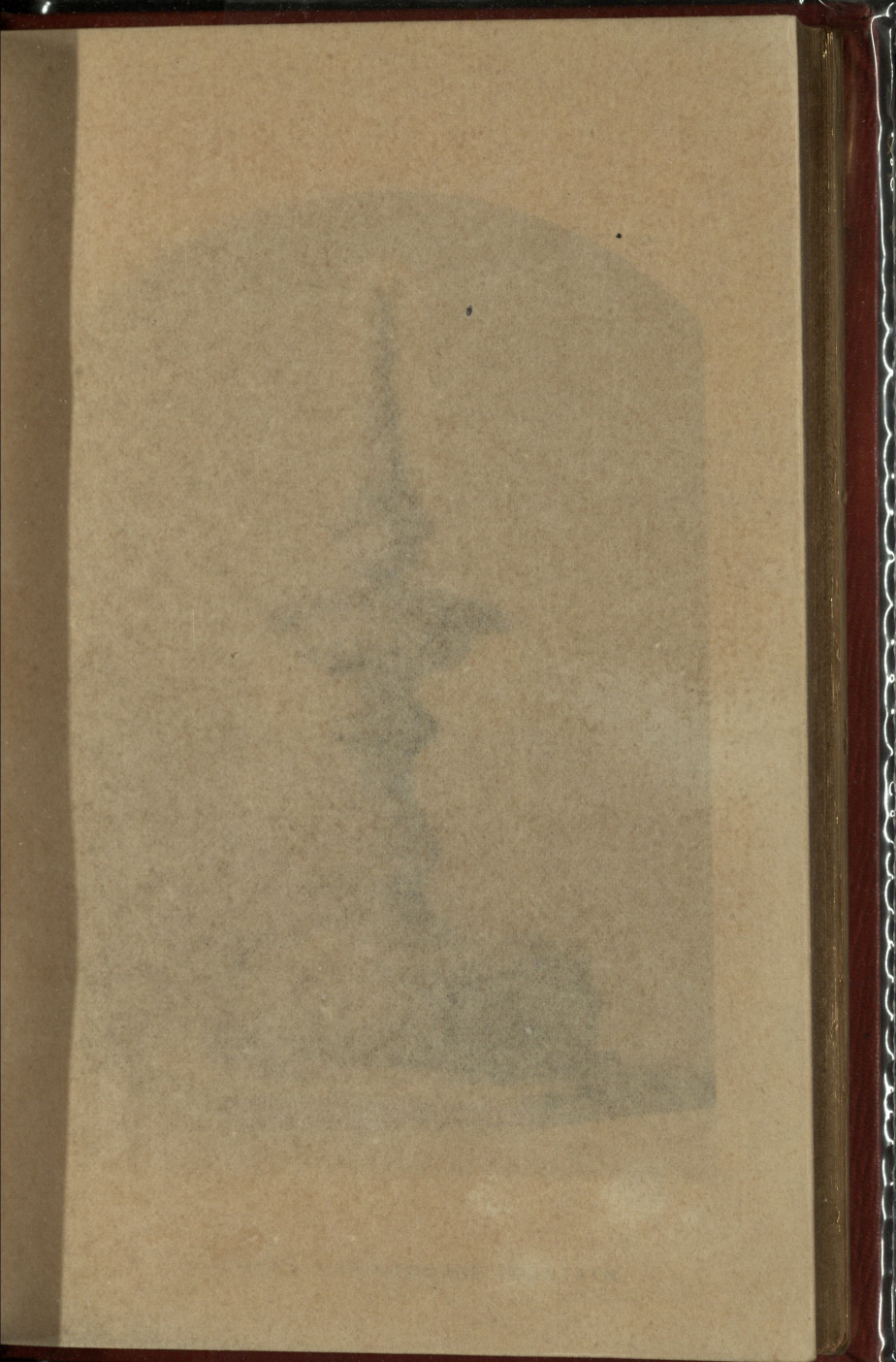
Engraved by D.Pound from a Daguerreotype.

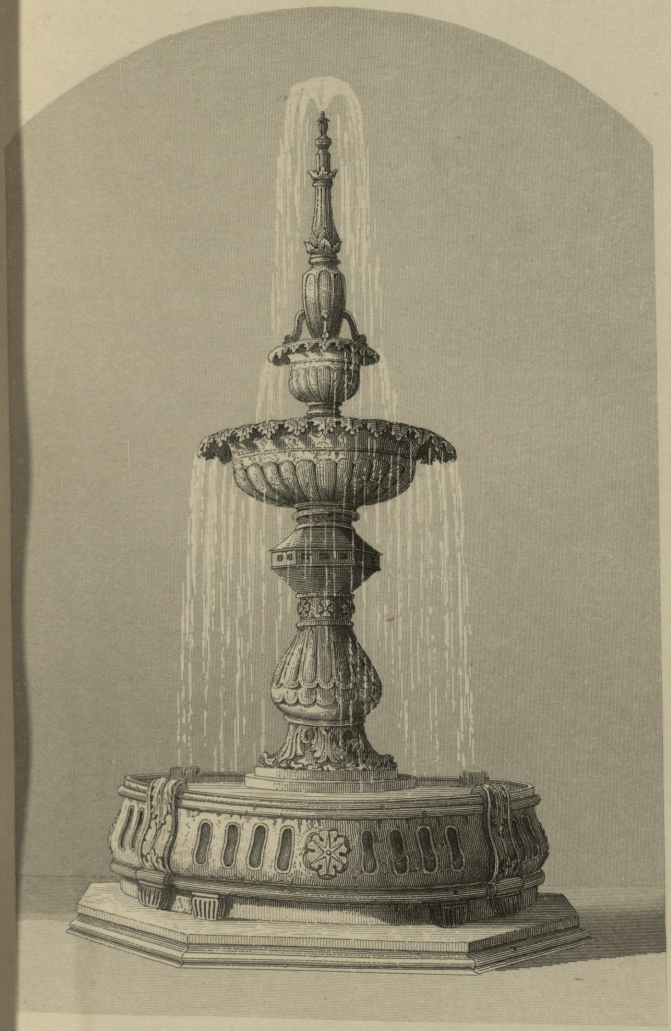
VICTORY.

THE ORIGINAL BY PROFESSOR RANCE OF BERLIN.

IRON FOUNTAIN.

CAST BY ANDRÉ, VAL D'OSNE, FRANCE.

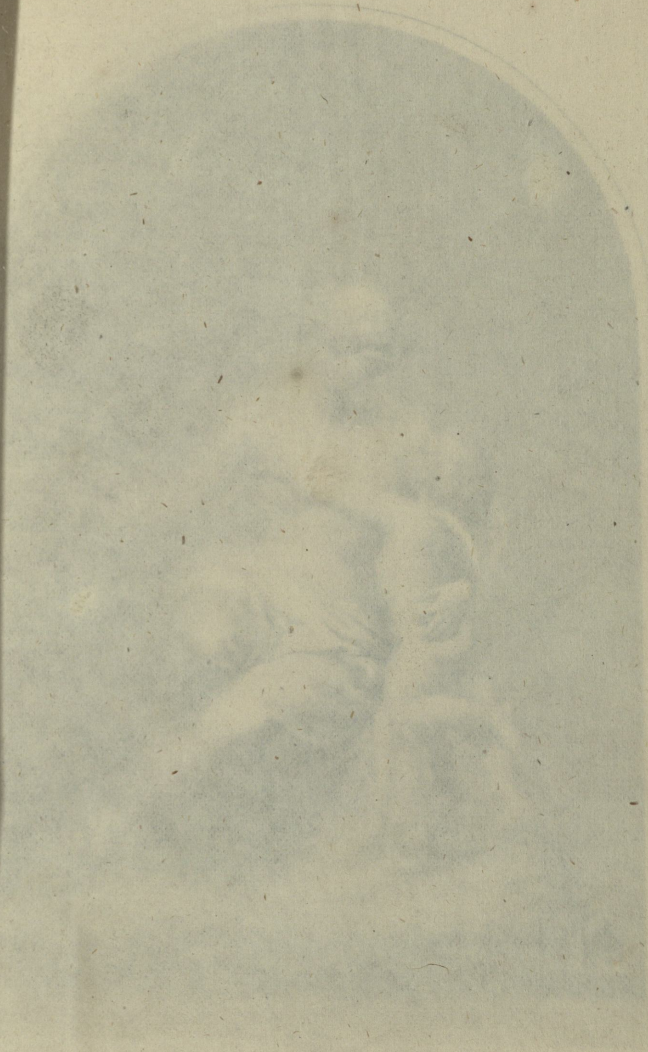




RIDGWAY'S EARTHENWARE FOUNTAIN.

Engraved by H. Ball from a Daguerreotype by Mayall.

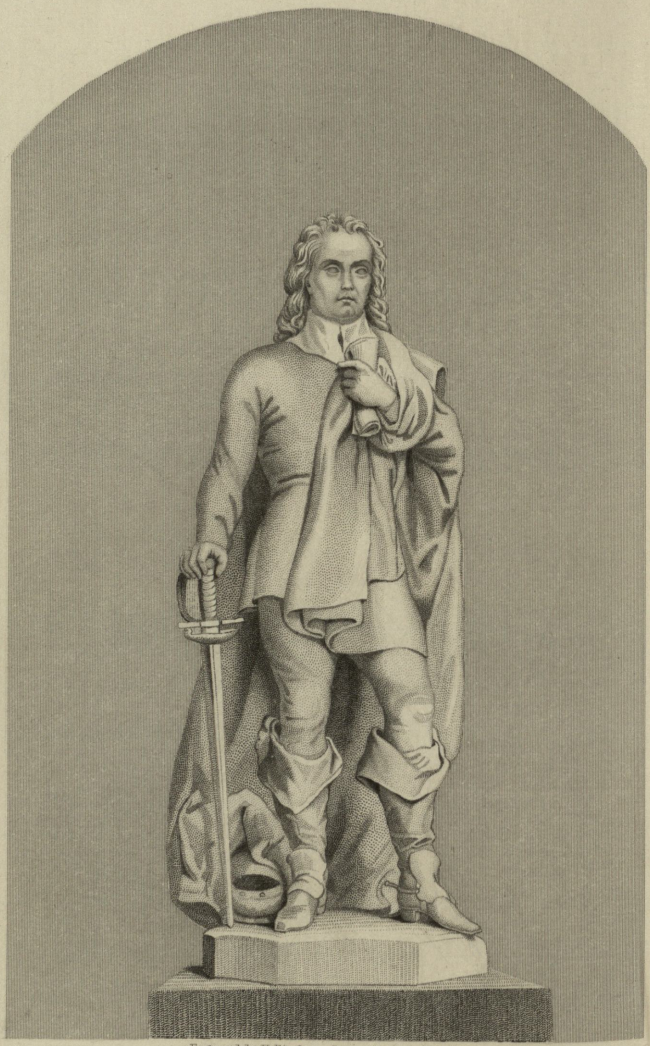
OLIVER TWIST.



Engraved by H. Ball, from a Daguerreotype by Mayall.

VENUS AND CUPID.

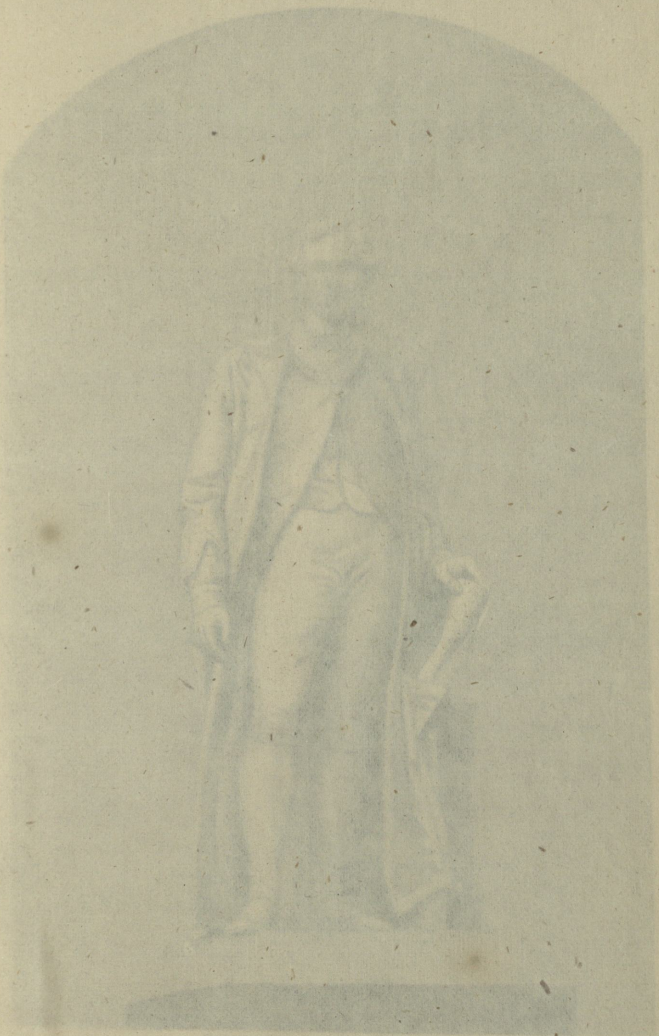
FROM THE ORIGINAL BY E. DAVIS.

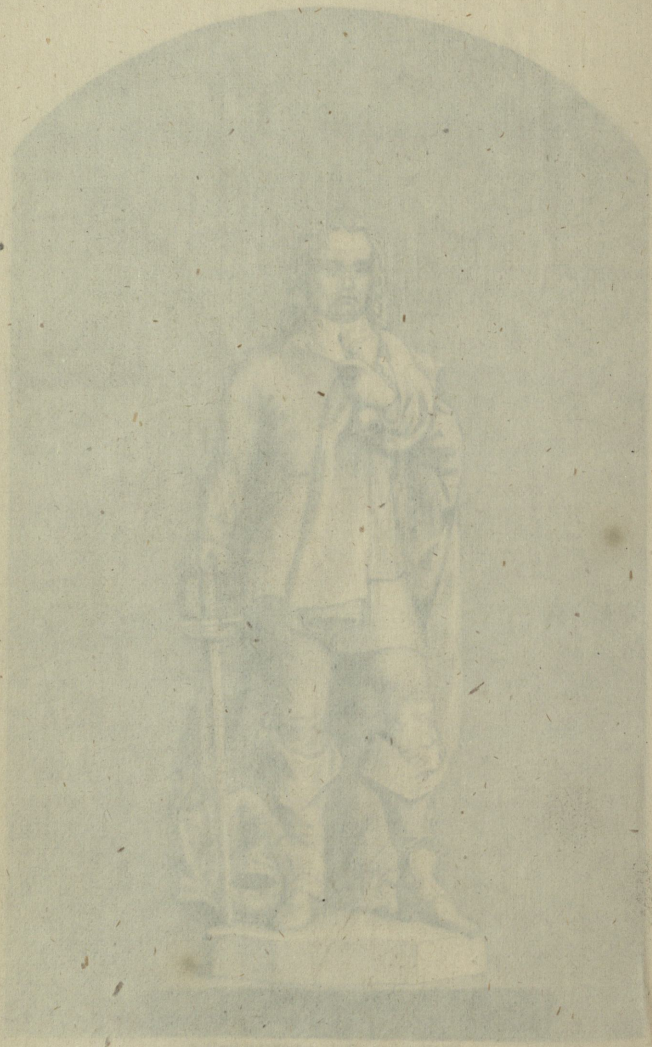


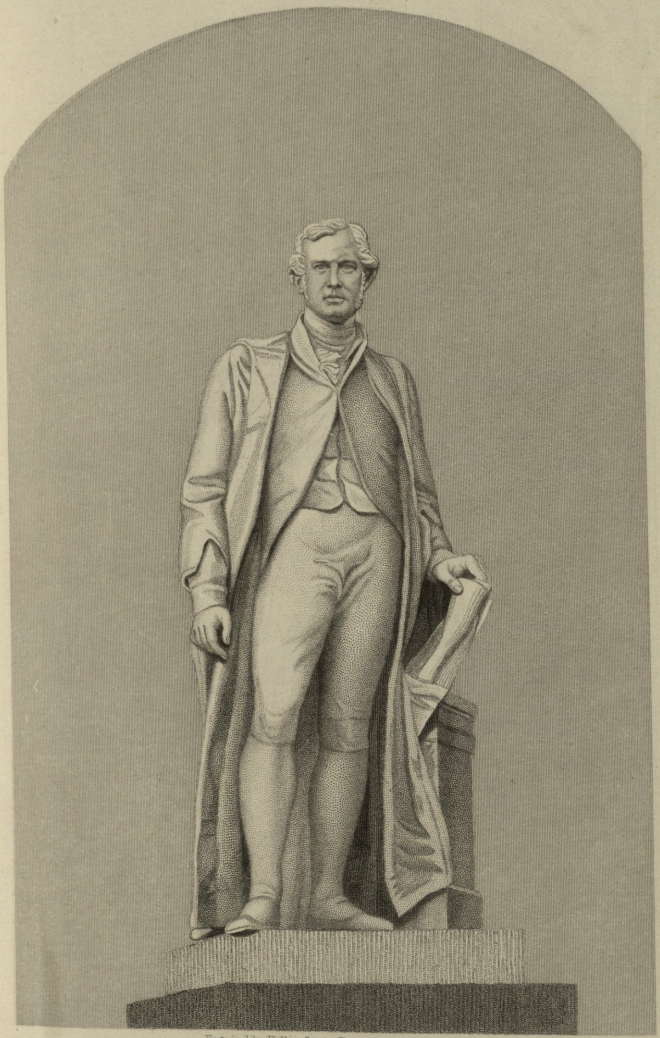
Engraved by Hollis from a Daguerreotype by Mayall.

MODEL OF A STATUE OF HAMPDEN.

EXECUTED FOR THE NEW PALACE OF WESTMINSTER.







Engraved by Hollis. from a Daguerreotype by Beard.

SIR WILLIAM FOLLETT.

FROM THE ORIGINAL COLOSSAL STATUE BY BEHENES.

Engraved by Hollis from a Daguerreotype.

THE BASHFUL BEGGARS.

THE ORIGINAL BY D. GANDOLFI, MILAN.

Engraved by Hollis, from a Daguerreotype.

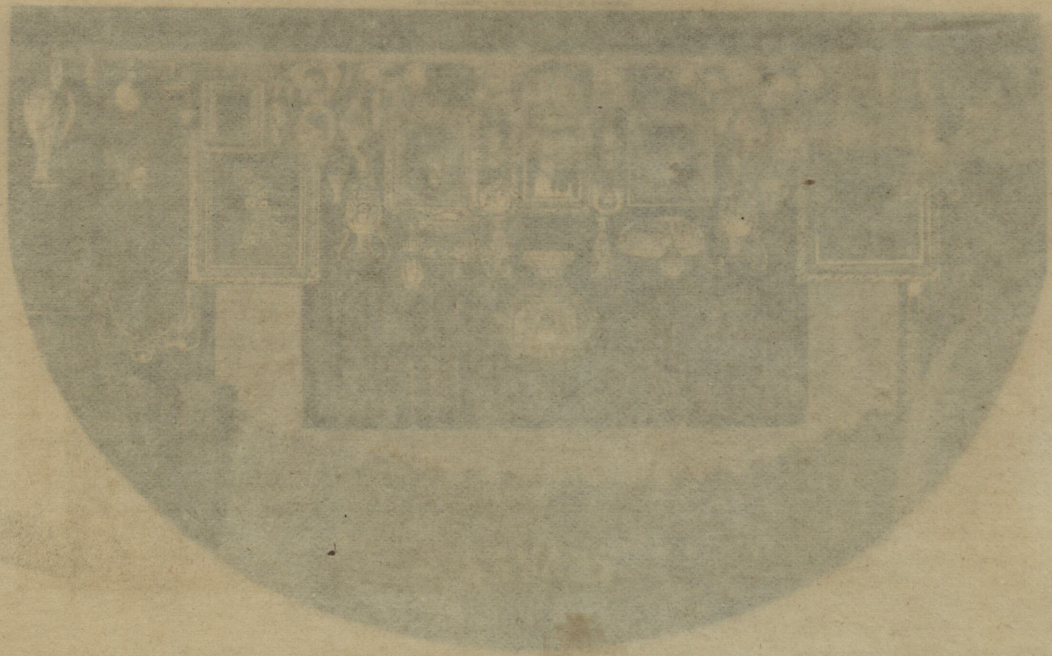
THE FIRST STEP.

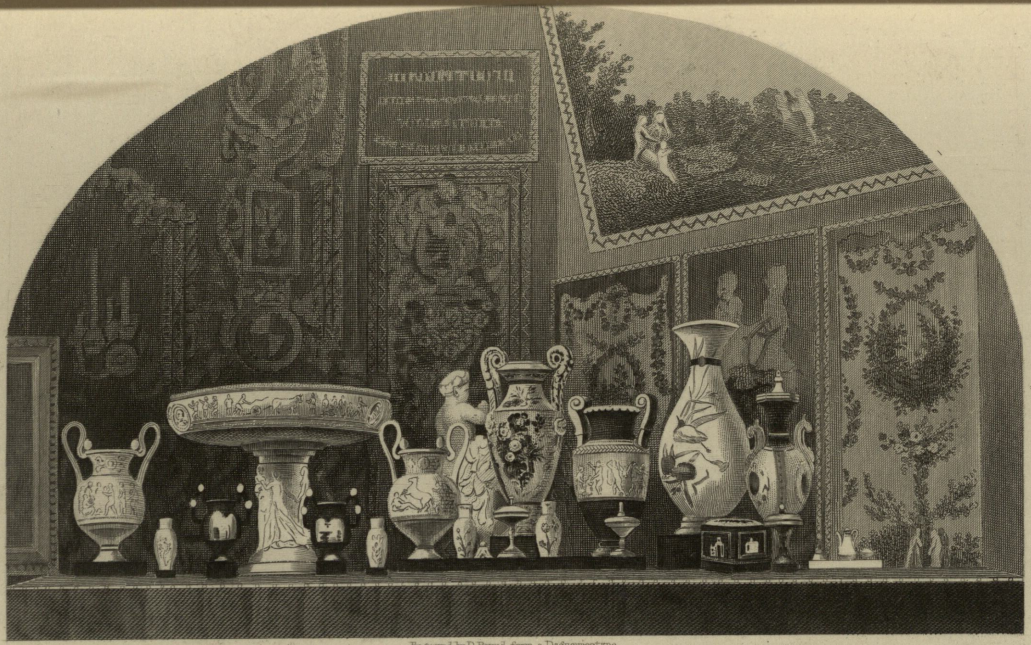
THE ORIGINAL BY P. MAGNI, MILAN.

Engraved by D. Pound, from a Daguerreotype.

GROUP OF SEVRES CHINA.

VASES FROM THE [illegible] PORCELAIN WORKS, FRANCE





Engraved by D.Pound, from a Daguerreotype.

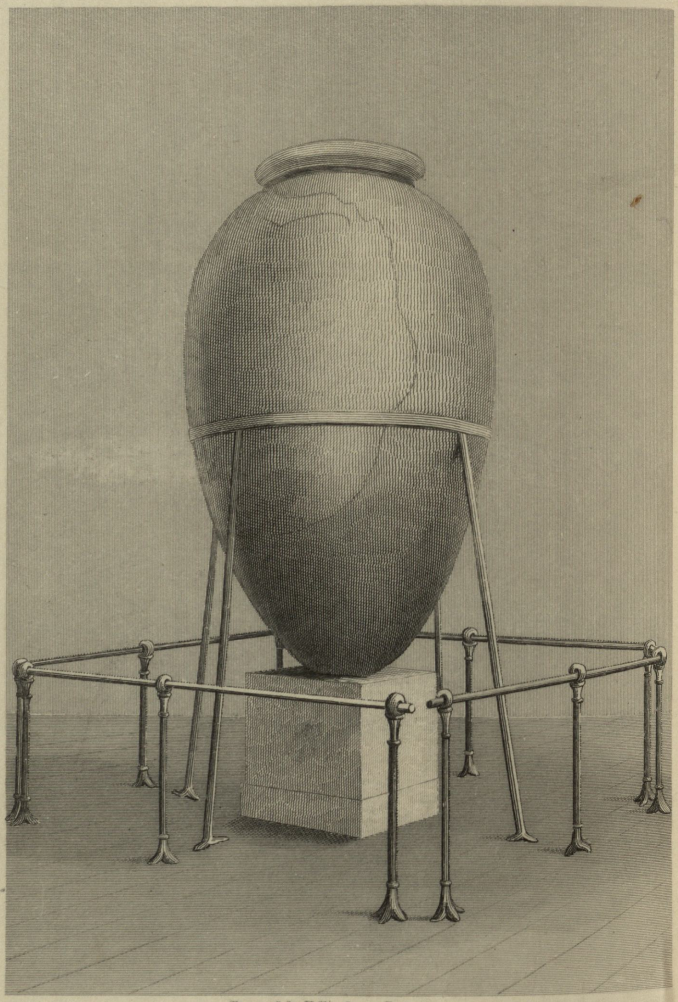
VASES FROM THE SEVRES PORCELAIN WORKS, FRANCE.

BOG WOOD — TEAPOY.

A. JONES, DUBLIN.

BOG WOOD — LADY'S WORK TABLE.

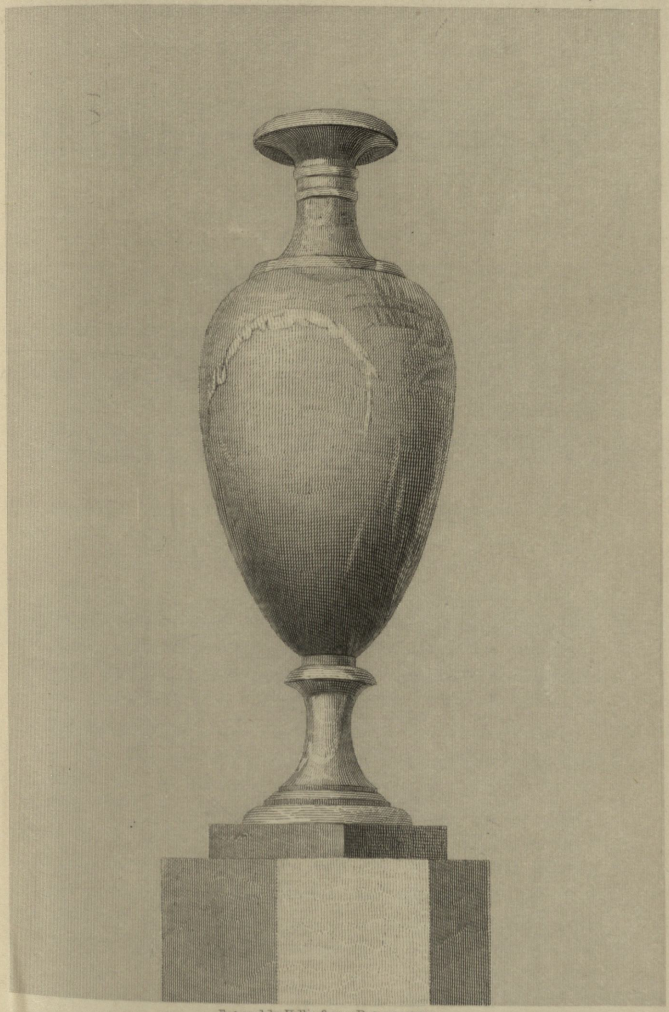
A. JONES, DUBLIN.



Engraved by Hollis, from a Daguerreotype.

IMMENSE WINE JAR

FROM TOBOSO, SPAIN.



Engraved by Hollis from a Daguerreotype.

COLOSSAL VASE OF POLISHED PORPHYRY.

KING OF SWEDEN.

THE GREAT EXHIBITION.

CHAPTER I.

THE APPLICATION OF SCIENCE TO THE PURPOSES OF HUMANITY —SMITH'S YIELDING BREAKWATER—NATURE'S SIMPLE BARRIER, THE TRUMPET-MOUTHED WEED—HINTS ON PHILANTHROPY AND ECONOMY—LOCOMOTIVES—THE VILLAGE OF REDRUTH—THE LORD OF THE ISLES—THE CORNWALL—THE LIVERPOOL, ETC. ETC.

"PAULÒ MAJORA CANAMUS," was the exclamation of the Mantuan bard, when he meditated a loftier theme than his bucolic muse was accustomed to inspire. "*Paulò majora canamus*," we repeat, as, somewhat reluctantly, we confess, we turn from the flowery fields of poesy, the beautiful and graceful forms, in ever-changing variety, that art, with lavish hand, so profusely scattered through the various mazes of the Crystal Palace, "to please and sate the curious taste."

But we feel we should not be doing justice to our subject, were we to confine our lucubrations solely to what relates to the gratification of taste, however pure and refined that taste may be. Other objects there were within those memorable walls, which tended to excite even loftier emotions than could be awakened by the proudest display of imitative art. Science unfolded her wonders before the astonished gaze of the bewildered spectator; her gigantic powers, and almost illimitable resources, were exemplified in innumerable inventions, in the subjugation of the elements of air, water, and fire, and in the adaptation of a vast variety of means, which

even the Marquis of Worcester, in his celebrated *Century of Inventions,* never dreamed of, to advance the well-being and prosperity of mankind.

It has been judiciously remarked by an able writer, that "the influence which machinery is destined to exert over the fortunes of mankind, is but little understood even by the most enlightened amongst us; and though the day has past—or is quickly passing—when the operative looked with gloomy jealousy on the introduction of every new mechanical invention, as being likely to deprive him of a portion of his hard-earned bread; though the majority of thinking men have long ago come to the conclusion that steam and iron ought to, and eventually will, do the positive labour of the world—the lifting, carrying, driving, and toiling—yet we have not altogether overcome our prejudice to whirring wheels and hissing boilers. If it be a good thing to get rid of some of these narrow notions; if it be well to put off, not for a time, but for ever, something more of those popular feelings and nationalities which see danger in the increase of mechanical contrivances; if we discover in the march of education, a surer and a better road to greatness than we have been accustomed to travel—a road less dusty with the evidences of manual labour, and less crowded with old-world prejudices and exclusive ideas; if we recognise the upward tendency which machinery has in the world—then is the peaceable reunion of the nations in Hyde Park a glorious thing to contemplate, and the iron and wood of giant enginery a sort of triumph of which this little island of ours may well be proud."

It is, however, when the resources of science are more particularly directed to the purpose of benefiting mankind; when her efforts are guided by the promptings of humanity, that they especially recommend themselves to our attention. And it is under this aspect that we propose, in our present chapter, to consider the subject.

On proceeding to the western end of the edifice, in the central nave, the visitor found himself surrounded by an

infinity of models, and all the leviathan appliances of marine engineering. Bridges, harbours, docks, breakwaters, lighthouses, &c. &c., were on every side contending for superiority. And first and foremost among them was the Breakwater of Mr. William Henry Smith, civil engineer, applying most happily to mechanical action, one of the most beautiful, and, we may add, if rightly understood, instructive principles in nature, namely, the *yielding* one. A principle, indeed, the efficacy of which nature herself has beautifully illustrated in various situations on the coast of Africa, where, with the trumpet-mouthed weed of the Cape of Good Hope, the *Laminaria buxinalis*, growing to the height of twenty or thirty feet, she has formed an imperishable breakwater, which, alternately yielding to and opposing the force of the waves, serves as a complete barrier to their destructive fury; and likewise on our own canals and river-banks, where the pliant resistance of common reeds and bulrushes is found to be more effectual in protecting them from being undermined and washed away, than walls of solid masonry, exemplifying the sagacity of the old Scottish motto, "You may bend me, but you cannot break me."

The ingenious inventor of this most admirable means of promoting the security of commerce, and the protection of human life, affords in his own character an encouraging illustration of his own scientific principles. To the conflicting opinions and interested oppositions with which he, like all men of original genius, has had to contend, one anxious year after another, in the commencement of his career, he knew how to bend; but he defied the power of any, or all of these opinions and oppositions, jointly or separately, to break his spirit of determination to go through with an object, which he felt to be as valuable to the interests of humanity as to his own, personally considered. For ten years he bowed before the waves of prejudice and interested opposition—opposition even from those high quarters which ought to have been the first to uphold his efforts, and, like Antæus, rose with renewed

strength after every hostile attack. What lover of science, what philanthropist, but must sympathize in such enduring, such noble perseverance, and wish it all the success it deserves? It only remains with us to describe the principle on which the plan is founded.

The harbour is formed of a series of independent frames or gratings, each about fifty feet long, and rising from the bed of the sea about ten feet above high water mark; each, though separated, forming a continuous line, and being free to play beneath the roadway, which is, by a very simple means, rendered immoveable above.

The frames are secured at the bottom of each extremity to pile-heads, and by braces with counterbalance weights and screw piles, or other holdfasts attached. As waves in succession strike, and, according to their size and force, drive forward the framework, the weights are uplifted. The greater the elevation of the weights, the greater is the resistance of the frame to the waves. But all is equable; no jerk or shock is suffered; for while the impetus of each wave exists, the frame still yields to it. After the wave has become disseminated through the gratings, the weights in turn prevail, and sinking, draw back the frame, again to yield before and subdue each wave in succession; for as there are no two hills without a valley, so there are no two waves without an interval; and as every separate wave in a gale can only impel even a solid drifting body ten feet, it stands to reason that this open frame can never be driven that distance; and even were it so, at ten feet the strain on the iron braces or other part of the fabric, would be only one-twelfth of what they can bear, for the elasticity may be produced to any length or degree.

In all except actually stormy weather, the braces are sufficient to act as tension rods, and keep it perfectly taut and quiescent; thus altogether avoiding the wear and tear to which the cables of lightships are subject, owing to the gravity of the counterbalance weights, which then rest upon the bottom. The moment any strain or

pressure comes upon the frame-work, about one-tenth of its force must always press downwards, instead of having an upward tendency, as in all structures, giving rise to the term, uptearing gales. Exclusively, therefore, of the elasticity of the braces, it is stronger than piling, depending merely upon the water-tight nature or tenacity of the bottom.

The framing being open, with a greater or less space beneath, admits of a free tidal current and scour of the sea; and thus avoids bars and deposits, so invariable with stone structures, when the littoral currents are suspended. The durability of prepared timber in sea-water is very great; that of wrought iron is an historical fact. In the event of the bottom deepening or filling up, or the harbour otherwise requiring improvement, the structure can, by the facilities afforded by the well-known screw pile, be readily fixed from the surface at any depth, or raised, lowered, or removed.

The principle of Mr. Smith's Lighthouse and Asylum is the same as that of the breakwater; the yield, even in a gale of wind, will be almost imperceptible, like the springing of the trunk of a tree. There is no other way of erecting a lighthouse in deep water, or in bad and quicksand bottoms, as a safe and permanent structure. Lightships have therefore been employed at a considerable expense, with a number of men as a crew, sufficient to manage them when they go adrift. In case of accident, there is not the loss of the lightship and crew alone to be apprehended, but possibly of vessels in the same gale, misled by not seeing their accustomed beacons, and often in hazy weather from missing their lights, as nothing but a lighthouse will admit of the requisite size, height and power. This Lighthouse presents the greatest strength of wrought iron in the direction of the strain, that is the line of tension, and the minimum of surface resistance to the wind, draft, and blow of the wave.

The Lighthouse as well as the Breakwater is thus not only applicable to every situation, but it is at the same

time applicable with great economy and ample strength. The system has met with the medals and approbation of all the scientific boards and societies before whom it has been discussed, as well as the concurrent favourable notices of all the morning papers, and most of the scientific and general press; and in no one instance have such discussions and reviews, shown otherwise than the great beauty and economy of the principle. Indeed, one great point in this invention is its cheapness; in fact, a single year's interest of the cost of the breakwater at Plymouth would be amply sufficient for the construction of a harbour on the plan proposed by Mr. Smith. This, moreover, is a quality which would enable its advantages to be extended to all parts of our coasts; and the time may not be far distant when the storm-tossed mariner shall no longer look with dread upon the shores of his own native land, which having long desired to revisit, now too frequently greet him only to be his grave.

We offer no apology for dwelling upon this subject at some length, since, to a country like England, surrounded on all sides by the waves, commanding the commerce of the world, and boasting herself of her unconquered navy, there is scarcely a question pregnant with such important consequences as that of the best and simplest means of overcoming the impetuous and disastrous power of the ocean on our coasts, and affording harbours of refuge for the storm-tossed vessel. Every year adds a long list of shipwrecks, with an appalling sacrifice of human life, the greater portion of which could have been prevented had there existed harbours of refuge in sufficient number on our coasts. Many have been the plans proposed, and the experiments tried, to accomplish this desirable end, but, as yet, in every case failure to a greater or less degree has resulted. Some have endeavoured to breast the roaring billow with a perpendicular wall, after nature's pattern on the rocky coasts, while others would use the more persuasive resistance of a gentle slope, or incline, suggested by the beach of sand, or shingle. To imitate either, how-

ever, is a matter of no small difficulty, and is attended with enormous labour and expense, added to which, should the position chosen fail to effect its purpose properly, the huge mass of materials thrown together *must* remain, to the injury, if not the complete destruction, of the part it was intended to improve.

We will now take our leave of Mr. Smith, and pursue our investigations among the important discoveries that human genius has achieved for the service of mankind. The genius of Great Britain is peculiarly mechanical, and the steam-engine and the loom divide between them the glory of her industrial triumphs; for, to relieve the sons of labour from their severest toil, and to substitute iron and steam for bone and muscle, is the peculiar office of machinery. Stand we in the department devoted to machines in motion. Do the immense collection of contrivances to lighten toil convey no moral—the interesting objects there shown read us no lesson? "In the Crystal Palace we discover," says an eloquent writer, "how mechanism is extending her dominion over the whole empire of labour; how she rises in textile fabrics to the manufacture of the most delicate and intricate lace; how from wood she aspires to fashion iron into the most exact proportions; how, with steam as her handmaid, she works the printing-press and navigates the ocean, and outruns the swiftest animal in her course. Turn into the agricultural implement department, and we find everything now done by machinery. By it the farmer not only sows and reaps, but he manures and hoes. By it he threshes out and grinds his corn, and prepares the food for his cattle. He can even drain by machinery, and it is difficult now to find a branch of his business into which it does not largely enter. In our manufactures the mechanical genius of the country reigns supreme. Those beautiful fabrics are nearly all the evidences of its power. Soft goods and hardware are equally indebted to it, and in its presence the unaided efforts of handicraftsmen appear small and insignificant indeed. It travels everywhere, and invades every com-

partment, even that of the fine arts, in the court dedicated to which some of the most conspicuous contributions are specimens of printing in oil, and attempts to reproduce by mechanical means the sentiment and inspiration of the painter."

But let us turn to another phase of the subject. A few years since—so few indeed as to come within the recollection of most living fathers—and the stage-coach was the swiftest vehicle we possessed; *now*, the locomotive carries its hundreds of passengers at the rate of sixty miles an hour. Is there not cause for gratulation in this fact? Our fathers were content to travel from London to Liverpool in twenty-four hours, and thought they had achieved wonders; we go the same distance in a fourth of the time, and grumble at the tedious length of the journey. It is not our province to speak of the rise and progress of the railway system—other pens have been busy with that theme; but it may not be out of place to contrast the present with the past, in drawing the attention of our readers to the locomotives that were gathered together in the north-west angle.

From generalities to particulars is an easy descent. Here we had a picture of the LORD OF THE ISLES, one of the largest class of locomotive engines, a leviathan of the first class. This, it will be remembered, was one of the ordinary class of engines constructed by the Great Western Company since 1847. It is capable of taking a passenger train of 120 tons, at an average speed of sixty miles an hour upon easy gradients. The evaporation of the boiler, when in full work, is equal to 1,000-horse power. The weight of the engine, in working order, is 35 tons, which does not include the tender, which, under similar circumstances, weighs 17 tons 13 cwts. The diameter of cylinder, 18 inches; length of stroke, 24 inches; diameter of driving-wheel, 8 feet; and the maximum pressure of steam, 120 lbs. The stately proportions of this engine were seen to great advantage in the Crystal Palace, and, contrasted with the light locomotives of Messrs. Adams

and England, seemed quite a giant of power and capability. To see this engine, however, in its full glory, the spectator should be at its side when it stops, after a heavy run at express speed—when the furnace is too white with heat for the naked eye to look upon without pain, and the steam, blowing off like thunder, shakes the very ground. One of these engines was nicknamed by the men, "The Emperor of Russia," on account of its extraordinary appetite for oil and tallow. In order to distribute the weight more equally over the rails, it will be observed that the engine alone has eight wheels. The cylinders were laid horizontally under the front end of the boiler, and could in this case be very conveniently inspected, together with the rest of the working parts, by going down into the pit provided for that purpose under the engine.

It may, perhaps, serve to amuse our readers, if we describe at length the peculiarities of this giant example of the travelling propensities of modern Englishmen. One dark night, in the year 1784, the venerable clergyman of Redruth was taking an evening walk in a long and lonely lane leading to his church, when his ears were suddenly assailed by a most unearthly noise, and, to his horror, he beheld approaching him, at a furious speed, an indescribable creature of legs, arms, and wheels, whose body seemed glowing with internal fire, and whose rapid gasps for breath appeared to denote some deadly struggle within. His cries for help brought to his assistance a gentleman of the name of Murdoch, who, no doubt to his infinite relief, explained to him that this terrific apparition, which he had taken for the Evil One himself, was a runaway locomotive, which he, Mr. Murdoch, the inventor and proprietor, had incautiously allowed to escape from its leading strings. In this way was the First Locomotive, which was ultimately to exercise so important an influence on the progress of civilization, introduced into the world; but the world was not yet prepared to receive it, and for nearly twenty years nothing was done towards the practical application of Mr. Murdoch's idea. It was not until

the year 1804, that Messrs. Trevithick and Vivian, of Camborne, near Redruth, patented and constructed the first actually useful locomotive.

An extraordinary misconception for a long period obstructed the use of locomotives. It was gravely alleged that the wheels would turn round without the engine advancing; and this notion having once got abroad, people would hardly be persuaded to the contrary, even when they saw it with their own eyes. Much money and ingenuity were expended in making steam walking machines, in which legs and feet pushed the engine along. It was not till 1814, when the truly illustrious George Stephenson constructed a locomotive for the Killingworth Colliery, that all these crude ideas were swept away, and from that time we may date the introduction of the locomotive system. From that date to 1823, when the Liverpool and Manchester Railway was projected, Mr. Stephenson and others spent large sums of money in improving the details of the engine; so that on the opening of that railway, a very excellent performance was at once attained, and the benefits of the railway system began to be appreciated. The great superiority of the engines used on this line over that just described, arose from the use of a boiler containing a number of tubes or small flues, through which the flame passed, and which generated steam much more rapidly than the former boiler with a large single tube through it.

The specimens of the light locomotive carriage exhibited by Messrs. Adams and England, while possessing all the advantages which experience and skill have worked out in the heavy engines, are not more than one-third of the weight and half the cost. Mr. Adams' plan consists in combining the engine and carriage in one, so that there is no superfluous weight; the stoker can act as guard and take the tickets. The boiler is a cylinder full of tubes placed vertically; but this plan, in subsequent engines, has been given up in favour of the ordinary horizontal construction, as shown in the locomotive carriage in the Exhibition.

Mr. England, on the other hand, combines the engine and tender only in one frame, thus adapting it to carriages of the ordinary description. Both these plans have been satisfactorily tested in practice, and bear out the views of the projectors, carrying a moderate load at a high speed, with a small consumption of fuel, and a diminished destruction of the permanent way. In addition to these, we had specimens from numerous other eminent engineers. Mr. Trevithick, of the London and North Western Company, sent his express engine, the "Cornwall," in which the boiler is placed very low, and the driving wheels are obtained of large size, by allowing the shaft on which they are fixed to pass through the boiler. Mr. Crampton's patent narrow-gauge engine "Liverpool," is said to be the most powerful engine in the world, being equal to 1140-horse power. The peculiarity of this engine consists in the position of the axle of the driving wheels, which is placed behind the fire-box. Mr. Fairbairn, of Manchester; Messrs. Wilson, of Leeds; and Messrs. Kitson, Thompson, and Hewitson, of the same town, exhibited specimens of the combined engine and tender variety, or "tank engines," as they are technically termed. We must not omit a very beautiful specimen of the first-class engine by Messrs. Hawthorn and Co., of Newcastle. The visitor might assure himself, in dwelling on this collection of fire-steeds, that in this respect at least his country has no competitor to fear. A traveller tells, with pardonable exultation, how comforted and at home he felt at an Italian railway station by seeing on the name-plate of the engine the familiar words, "Sharp, Roberts, and Co., Atlas Works, Manchester," and hearing a genuine English "All right!" given, before the train was allowed to move from the platform.

CHAPTER II.

SCULPTURE *continued.*—FLORENCE.

COMPARISON BETWEEN MARBLE AND BRONZE — GOLD AND SILVER—A PEEP INTO THE MAIN AVENUE—THE BAVARIAN LION—KING AND QUEEN OF BOHEMIA—THE EAGLE SLAYER —GROUP OF QUEEN MARGARET AND HER SON—SAPPHO— WAR OF THE TITANS, BY VECHTE—MAGNIFICENT SHIELD BY THE SAME—SPLENDID OVALS—CHANGARNIER'S SWORD—CONVERSION OF ST. HUBERT — DANCING FAWN — GROUP OF FRENCH BRONZES—PRINCE OF WALES'S SHIELD—DIFFICULTIES OF THE ART—BENVENUTO, CELLINI, ETC. ETC.

In our former remarks on the Plastic Art, it was chiefly towards productions in marble that we directed the attention of our readers. We have still, for the field is by no means exhausted, many rare specimens of the same class to hold up to observation, but for the present we shall, for a while, quit the "breathing marble," and proceed to examine the no less imposing display of talent that was manifested in the Great Exhibition, in bronze, that imperishable material which, defying all the rigour of the elements, and the rude hand of time, has preserved to us such abundant proof of the talent and genius of former ages, in so many parts of the civilized world, and more especially on the classic shores of gifted Italy. In Florence, for example, we can scarcely stir a step without feeling ourselves accompanied by the shade of some illustrious one among the dead. The presence of Michael Angelo seems to haunt us as we wander among the battlemented palaces, and rare old Benvenuto comes athwart our "mind's eye" as we visit the precincts made glorious by his art. John of Bologna points to his living form of the Messenger of Jove; and the sculptured gates of the renowned Baptistry recall to us the times when wars were waged for their possession, and which still, in undiminished

excellence, invite the admiration of the stranger as models of perfection in art.

Before entering upon any individual examination of the objects we have selected for description in our present chapter, we shall lay before our readers a few judicious remarks by an eminent lecturer on the sculptor's art, as exemplified in the different materials in marble, metal, or bronze.

"The peculiar refinements of form and texture which fall within the especial province of the sculptor to carry to their highest pitch of perfection, he constantly heightens by availing himself of the effect on the senses of the simultaneous contrast of form. Thus he exaggerates the roughness of the hair, and the coarse texture of every object coming in contact with his flesh, in order to give to it the exquisite smoothness of nature; he introduces straight lines, equally balanced folds, and angular breaks into his draperies, in order to bring out the tender sweeping curves of the outlines of the limbs he so gracefully disposes. His is, of a truth, the happy art which begins by collecting all that is most sweet and fresh, and then by one additional touch, one further artful contrast, he 'throws a perfume on the violet.' In sculpture, as in every other of the decorative arts, changing circumstances bring ever-changing conventionalities; and, as supreme arbiters over the propriety of one and all, still preside our original great principles—*variety, fitness, simplicity,* and *contrast.*

"In turning to those departments of practical art into which Sculpture enters as a predominant ingredient, metal-work first presents itself to our notice. Nothing can be more apparent than the variety of properties and qualities of the several metals, nothing more consistent than to prescribe a different mode of treatment to each. Sculpture in metal, partly on account of the much greater ductility and tenacity of the material, and partly on account of its peculiar colour and power of reflecting light, can rarely, however highly its degree of finish may be carried, be mistaken for that which it professes to imitate. Hence it

arises that elaborate execution of details may, and indeed should, be carried in metal to the most minute perfection. Works in gold or silver should, as a general rule (except in instances where an overpowering display of wealth is intended, in which case art does not much signify), be confined to small dimensions, and those relatively correspondent to the associations of idea connected with the rarity and value of each. It was from inattention to these conditions that many of the largest pieces of plate in the Exhibition failed to interest us, and that the eye dwelt with much greater complacency upon the smaller than upon the larger objects." Among the exhibitors of specimens of gold work, Messrs. Morel, Watherston and Brogden, and Froment Meurice, held the most distinguished place in point of excellence and appropriateness of design; among those who contributed silver work, Messrs. Hunt and Roskell, Wagner, Froment Meurice, Lebrun, Rudolphi, Garrard, Morel, &c.

We will now proceed to examine some of the chief specimens in bronze and metal that in various parts of the building attracted the observation of the curious visitor. Of the group of the Amazon attacked by a Tiger, we have already made honourable mention. In our daguerreotype of the Main Avenue, looking west, our readers will find in the immediate foreground its fac-simile in miniature, as it stood on its rocky base, surrounded by so many sculptured forms of grace and loveliness, and backed by its long perspective, while the busy moving crowd of delighted spectators are represented thronging about each favourite object of attraction. Next in size and importance, about the middle of the nave, stood, open-mouthed on his pedestal, the Bavarian Lion, of colossal proportions, measuring 15 feet in length, by 9 in height, belonging, as we are told, to a group of four intended to be attached to a car, destined to adorn the triumphal arch at Munich. It is after the design of Halbig. It appeared in the same state as when it left the founders, being raw-cast in bronze, and, together with another of the group or "team" referred

to, was cast at the same time out of one furnace, showing the possibility of executing casts in one piece of almost any weight and size. "It was exhibited also as a specimen of the new method of the founder to preserve the pure natural colour of the cast, without being obliged to use the chisel." This extensive production will long be remembered by all frequenters of the Crystal Palace, as the veritable "lion" of the Great Exhibition. For the lion itself, apart from the mechanical difficulties which have been overcome in the casting, it is, after all, but a so-so affair, as lions go with us. We have many a lion of pure British metal before whom this foreign monster of the forest—coming all the way from Munich—is not fit to wag his tail. The noble beast at the top of Northumberland House, for instance, and another, of minor growth, which stands, or stood, at the corner of Berners-street, are old familiar friends whom we would match against the world.

Near to his lionship two noble figures in bronze reared their stately forms—Libusa, Queen of the Bohemians, anno 700; and George of Padiebrad, a king of the same people; the latter in armour, with chain-mail shirt and fur-lined cloak. These statues were modelled by Schwanthaler, and cast by Müller, of Munich, the artist of the famous Lion. Separating them was a fine group of a Boy and Swan in bronze, by Th. Kalide, of Berlin, and the property of his majesty the king of Prussia. Close at hand was an admirable work of art in a large font surrounded with semi-nude sculptures representing domestic scenes, children playing, &c., by Professor F. Drake, of Berlin.

The Eagle Slayer, designed by John Bell, and cast in bronze by the Coalbrookdale Company, attracted much attention from its grand and imposing character. Two statuettes also, designed by the same hand, and executed in bronze by Messrs. Messenger and Sons, of Birmingham, were exceedingly admired. The first of these formed a most interesting group, representing Queen Margaret and

her son interceding with the robbers after the disastrous battle of Hexham. She was presenting her infant boy to the daring robber, with the words, "My friend, to your care I commit the safety of your king's son;" and it is pleasant to recollect that poetical justice resulted from so romantic an incident; the fierce man of blood was touched by her appeal, and not only defended the queen and her son from further insult, but concealed them in the forest till they were enabled to escape to Flanders. Of a truth, nobility of mind is not confined to the wearers of court dresses. The second of these statuettes, a figure of Sappho, was also exceedingly graceful and imaginative. Neither by any means second to them in elegance or beauty, was Foley's much admired "Boy at the Stream," executed in bronze by Hatfield.

We will now, however, turn to our Gallic neighbours, and it is with equal delight and admiration that we do so. Among the numerous competitors for fame, who stood nobly forward in this department of art, first and foremost we place M. Vechte, whose rare talent was eminently displayed in the magnificent vase representing the War of the Titans against Jupiter, which, for its elegance, spirit, and pure classic taste, was truly unrivalled, and worthy of the most renowned master-pieces of antiquity. On the summit of the vase, seated on the wings of the imperial bird, the Thunderer, with frowning and awful aspect, was launching his destructive and irresistible bolt upon the heads of the rebellious crew, who, in their senseless fury, "piling Pelion upon Ossa," were endeavouring to scale the celestial seats. At the base were lying, in the agonies of death, several of the bodies of the discomfited host. The drawing of the figures in this noble performance was equally correct and powerful, and altogether the whole composition breathed the true spirit of poetry and Homeric fire. By the same master-hand we also noticed an unfinished shield, worthy of the arm of the great Pelides himself, divided into various compartments, full of poetic fancy and graceful design.

France also had to boast of a number of admirable designs from the hands of Collas, Barbedienne, Vittoz, Matifat, Susse, and other excellent artists; some of them, indeed, produced works of such rare, beautiful, and minute details, as, in the words of our great poet, *mutatis mutandis*,

"Would have made *Cellini* stare and gasp."

We more particularly allude to two oval designs representing, in high and most intricate relief, military and gorgeous processions in some old Norman town, whose antique roofs and gable-ends aptly designate the locality of the scene. Among a variety of smaller articles, the sword of the redoubtable Changarnier, with which we suppose he intended to lay waste our peaceful shores, lay quietly sleeping in its scabbard, and gave us full leisure to examine its rich and elaborate workmanship. But the pride of all weapons was a superb *couteau de chasse*, or hunting-knife, which reminded us of the old stag and boar-hunts of the *ancien regime*, so charmingly illustrated in the time of Louis Quatorze by Vander Meulen. This magnificent knife was composed from the legend of St. Hubert, of Albert Durer celebrity. The figure, in *ronde bosse*, surrounded by the hounds, formed the handle. The mouth of the sheath was ornamented with a large bas-relief, representing the moment when the hunt was interrupted by the vision of St. Hubert; that is, the apparition of the cross on the stag's head. The rich ornamentation and figures were first composed and modelled in wax, then sculptured in plaster, and finally moulded in metal and chiselled. The blade was of the finest steel, forged with steel hammers, and the moulding creased or hollowed by the hand with a graver. This work, which was from the studio of Marrel Frères, was thus eulogized by the jury in their report:—"The jury would further mention a very beautiful silver hunting-knife, the hilt of which represents St. Hubert standing within a niche; the cross is ornamented with a fox at bay, defending itself against

several dogs. Upon the chape of the sheath is a handsome bas-relief, representing the conversion of St. Hubert, and lower down is a hunting trophy. The execution of this hunting-knife leaves nothing to be desired."

M. Lequesne exhibited a Dancing Faun, which, for spirit and motion, was well deserving of praise. This subject has always been a favourite one both with painters and sculptors, and excited a good deal of attention. We shall lastly notice a remarkable group of French bronzes, taken from the contributions of MM. Vittoz and Matifat, both of which manufacturers also contributed various artistic ornaments, clocks, chandeliers, cups, lustres, vases, and different articles of *virtu*. The male figure of this group represented Benvenuto Cellini, the celebrated sculptor, and would seem to have been designed with a view to associate the grand with the beautiful. The attitude was not without spirit, whilst the expression of the countenance would seem to be that of a noble character conscious of the inherent power of his own genius. The vase he carried in his arm was, no doubt, intended to emblemize the profession he so successfully pursued.

Cellini, as our readers are aware, was an eminent sculptor, jeweller, and goldsmith, contemporary with Michael Angelo and Julio Romano, and was employed by popes, kings, and other princely patrons of science and art, in the time of Leo X. and Charles V. His productions are exquisite in design and execution. He lived to a considerable age, and his life almost to the last was a series of adventures, persecutions, and misfortunes. He wrote the history of his own life, which has been well translated by Roscoe. The column and fountain in the same group were the productions of Matifat; the former was intended as a gas candelabrum, and the latter for a garden ornament. They were both beautiful specimens of art of that mixed kind, which aims at combining the fanciful with the useful. The female figure was one of those classic productions so frequently to be found emanating from the prolific ideality of our Gallic neighbours, pos-

sessing the usual pure and graceful outline which characterizes the *beautiful* in sculpture; it was not, however, of that *dignified* beauty which marks so many of the productions of the ancients, but rather of that subordinate kind, known as the *attractive* among the various styles. Altogether, this group may be said to have exhibited a useful combination of the artistic and the utilitarian—an end of no small importance in these iron times.

We must not omit to notice a complimentary tribute from the King of Prussia to his Royal Highness the Prince of Wales,—a splendid shield, presented in commemoration of the baptism of the infant Prince, for whom his Majesty acted as sponsor. The pictorial embellishments of the shield were designed by Doctor Peter Von Cornelius, and the architectural ornaments by Counsellor Stüller. The execution of the goldsmith's work, enamel, &c., was performed by M. G. Hossauer; the modelling by M. A. Fischer; the chasing by M. A. Mertens; and the lapidary work by M. Calandrelli. In the centre of the shield was a head of our Saviour. The middle compartment, surrounded by a double line of ornamental work, was divided by a cross into four smaller compartments, which contained emblematic representations of the two Sacraments, Baptism and the Lord's Supper, with their Old Testament types—the opening of the rocky fountain by Moses, and the fall of manna. At the extremities of the arms of the cross were represented the Evangelists, noting down what they have seen and heard in the Gospels, which are to communicate to all futurity the plan of man's salvation. On the extreme points of the arabesques that rose above the Evangelists were representations of Faith, Hope, Charity, and Christian Righteousness. Around the entire centre stood the Twelve Apostles. Peter was seen under Faith, represented in the arabesque; on the right and left of him were Philip and Andrew; under Hope was James; on either side were Bartholomew and Simon; John was placed beneath the figure of Charity; on either side were James the younger

and Thomas; under Righteousness was Paul; on the right and left were Matthew and Judas Thaddeus, going forth into the world to propagate the kingdom of the Redeemer. The relievo which surrounded the edge of the shield represented the Betrayal, the redeeming Atonement of Christ, and his Resurrection. Another portion represented our Lord's triumphant Entry into Jerusalem; a third portion the Descent of the Holy Ghost, the Preaching of the Gospel, and the Formation of the Church. The fourth compartment contained an allegorical representation of the Birth of the Prince of Wales, and of the Visit of the King of Prussia, accompanied by Baron Humboldt, General Von Natzmer, and the Count Von Stolberg, welcomed by his Royal Highness Prince Albert and the Duke of Wellington: a Knight of St. George being represented on the beach, standing on the Dragon. The shield has been denominated the Buckler of Faith. The inscription on the shield ran thus:—

"FRIDERICUS GULIELMUS REX BORUSSORUM,
ALBERTO EDUARDO, PRINCIPI WALLIÆ,
IN MEMORIAM DIEI BAPT. XXV. JAN. A. MDCCCXLII."

Before we conclude our present chapter, it may not be uninteresting to our readers to be made acquainted with some of the difficulties that occasionally beset an artist in the prosecution of his labours. We will therefore give in Benvenuto Cellini's own words, his account of the casting of his celebrated Perseus, which we have already alluded to.

"As I had been particularly successful in casting my Medusa," says Cellini, "I made a model of my Perseus in wax, and flattered myself that I should have the same success in casting the latter in bronze, as I had had with the former. Upon its appearing to such advantage, and looking so beautiful in wax, the duke, whether somebody put it into his head, or whether it was a notion of his own, as he came to my house oftener than usual, once took occasion to say to me, 'Benvenuto, this statue cannot be

cast in bronze; it is not in the power of your art to compass it.'" Our gifted Florentine was naturally annoyed at this remark, and endeavoured to convince the duke that the affair, in spite of its exceeding difficulty, (which all those having any knowledge of the art, and who have seen the noble figure where it stands, before the ducal palace at Florence, must readily admit,) was not beyond his skill; but the self-opinionated prince refused to listen to him, and sceptically shaking his head, left the artist to his own inventions. But Benvenuto, whose courage always rose in proportion to the obstacles he had to encounter, after his vexation at losing his royal patronage had subsided, set about the work with a cheerful and undaunted spirit. "I still flattered myself," says he, "that if I could but finish my statue of Perseus, all my labours would be converted to delight, and meet with a glorious and happy reward. Thus, having recovered my vigour of mind, I, with the utmost strength of body and of purse (though, indeed, I had but little money left), began to purchase several loads of pine-wood from the pine-grove of the Serristori, hard by Mont Lupo; and whilst I was waiting for it, I covered my Perseus with the earth which I had prepared several months beforehand, that it might have its proper seasoning. After I had made its coat of earth, covered it well, and bound it properly with irons, I began by means of a slow fire to draw off the wax, which melted away by many vent-holes—for the more of these are made the better the moulds are filled—and when I had entirely stripped off the wax, I made a sort of fence round my Perseus, that is, round the mould above-mentioned, of bricks, piling them one upon another, and leaving several vacuities for the fire to exhale at. I next began to put on the wood, and kept a constant fire for two days and two nights, till the wax being quite off, and the mould well baked, I began to dig a hole to bury my mould in, and observed all those fine methods of proceeding which are prescribed by our art. When I had completely dug my hole, I took my mould, and by means of levers and strong

cables directed it with care, and suspended it a cubit above the level of the furnace, so that it hung exactly in the middle of the hole. I then let it gently down to the very bottom of the furnace, and placed it with all the care and exactness I possibly could. After I had finished this part of my task, I began to make a covering of the very earth I had taken off, and in proportion as I raised the earth I made vents for it, which are a sort of tubes of baked earth, generally used for conduits, and other things of a similar nature. As soon as I saw that I had placed it properly, and that this manner of covering it, by putting on these small tubes in their proper places, was likely to answer, as also that my journeymen thoroughly understood my plan, which was very different from that of all other masters, and I was sure that I could depend upon them, I turned my thoughts to the furnace. I had caused it to be filled with several pieces of brass and bronze, and heaped them one upon another, in the manner taught us by our art, taking particular care to leave a passage for the flames, that the metal might the sooner assume its colour and dissolve into a fluid. Thus I, with great alacrity, excited my men to lay on the pine-wood, which, because of the oiliness of the resinous matter that oozes from the pine-tree, and that my furnace was admirably well made, burned at such a rate, that I was continually obliged to run to and fro, which greatly fatigued me. I, however, bore the hardship; but, to add to my misfortune, the shop took fire, and we were all very much afraid that the roof would fall in and crush us; from another quarter, that is, the garden, the sky poured in so much rain and wind that it cooled my furnace.

"Thus did I continue to struggle with these cross accidents for several hours, and exerted myself to such a degree, that my constitution, though robust, could no longer bear such severe hardship, and I was suddenly attacked by a most violent intermitting fever; in short, I was so ill that I found myself under a necessity of lying down upon my bed. This gave me great concern, but it was

unavoidable. I thereupon addressed myself to my assistants, who were about ten in number, consisting of masters who melted bronze, helpers, men from the country, and the journeymen that worked in the shop, among whom was Bernardino Manellini di Mugello, who had lived with me several years. After having recommended it to them all to take proper care of my business, I said to Bernardino, 'My friend, be careful to observe the method which I have shown you, and use all possible expedition, for the metal will soon be ready. You cannot mistake; these two worthy men will quickly make the tubes; with two such directors you can certainly contrive to pour out the hot metal, and I have no doubt my mould will be filled completely. I at present find myself extremely ill, and really believe that in a few hours this severe disorder will put an end to my life.' Thus I left them in great sorrow, and went to bed."

His fever, meanwhile, continued to increase, he could get no rest, his faithful housekeeper endeavoured in vain to console him, and in the midst of all this affliction a man suddenly entered the room, like him who

> "Waked Priam, in the dead of night,
> And would have told him half his Troy was burned."

"This man," to resume Cellini's own language, "who in his person appeared to be as crooked as the letter S, began to express himself in these terms, with a tone of voice as dismal and melancholy as those who exhort and pray with persons who are going to be executed: 'Alas! poor Benvenuto, your work is spoiled, and the misfortune admits of no remedy.' No sooner," continues our poor artist, "had I heard the words uttered by this messenger of evil, but I cried out so loud that my voice might be heard to the skies, and got out of bed." Dressing himself with all possible speed, and bestowing sundry cuffs and kicks on his surrounding attendants, he hastens to his workmen, who, one and all, confirm the evil report of the messenger. "Whereupon," continues the excited and

irascible Benvenuto, "I turned round in such a passion, and seemed so bent on mischief, that they all cried out to me, 'Give your orders, and we will all second you in whatever you command; we will assist you as long as we have breath in our bodies.' These kind and affectionate words they uttered, as I firmly believe, in a persuasion that I was upon the point of expiring."

Rallying all his energies, increased no doubt by his fever, he now bent his ardent mind to the work. Fresh wood was procured, old dry oak in abundance was heaped upon the furnace, so that the concreted metal again began to brighten and glitter; where the wind and rain entered a screen was constructed, and, encouraged by the example of their master, all his hands obeyed him with such zeal and alacrity, that every man did work enough for three. "Then," says he, to continue the spirited narrative, "I caused a mass of pewter, weighing about sixty pounds, to be thrown upon the metal in the furnace, which, with the other helps, as the brisk wood fire, and stirring it sometimes with iron, and sometimes with long poles, soon became completely dissolved. Finding that I had effected what seemed as difficult as to raise the dead, I recovered my vigour to such a degree, that I no longer perceived whether I had any fever, nor had I the least apprehension of death." But the climax had not yet arrived. "Suddenly a loud noise was heard, and a glittering of fire flashed before our eyes, as if it had been the darting of a thunderbolt. Upon the appearance of this phenomenon, terror seized on all present, and on none more than myself. This tremendous noise being over, we began to stare at each other, and perceived that the cover of the furnace had burst and flown off, so that the bronze began to run. I immediately caused the mouths of my mould to be opened, but finding that the metal did not run with its usual velocity, and apprehending that the cause of it was that the quality of the metal was consumed by the violence of the fire, I ordered all my dishes and porringers, which were in number about two hundred, to be placed

one by one before my tubes, and part of them to be thrown into the furnace, so that all present perceiving that my bronze was completely dissolved, and that my mould was filling, with joy and alacrity assisted and obeyed me."

Filled with gratitude and thankfulness at the success of his work, and with a piety that throws an additional lustre on his character, the first impulse of our hero, for he is worthy of the appellation, was to throw himself on his knees in the presence of all his workmen, and return thanks to Almighty God for his success. After which, his fever having completely left him, he ate and drank with a good appetite, and returned joyful and in good health to his bed. The duke, on learning the issue of the affair, received him in the most gracious manner, and took him into high favour, although his enemies endeavoured to persuade him that it was owing to infernal agency that success had been obtained, since he had compassed that which was not, according to their views, in the power of art to effect.

Of the antiquity of the art of working in metal, and producing graven images, we have early testimony in Scripture. Profane writers also make mention of early specimens of the same species of sculpture. Herodotus visited Babylon while it was in a state of tolerable preservation, and in describing the temple of Jupiter Belus, he says, "In a chapel which stands below, within the temple, is a large image of gold, representing Jupiter sitting upon a throne of gold, by a table of the same metal;" he alludes also to another statue of solid gold, twelve cubits high, which, he says, was not seen by him, but described to him by the Chaldeans. According to Diodorus Siculus, the weight of the statues and decorations in and about the temple amounted to five thousand talents in gold; and their value has been estimated at about one hundred million of dollars. The vessels and ornaments are supposed to have been those which Nebuchadnezzar had brought to Babylon from Jerusalem; for he is said to have dedicated in this temple the spoils of that expedition.

Semiramis, the wife of Ninus, finished the stupendous walls of Babylon, which were reckoned among the seven wonders of the world, and her palace is celebrated by historians for the emblematical sculptures with which the walls were covered, and for the colossal statues of bronze and gold of Jupiter Belus, of Nimrod, and of herself, with her principal warriors and officers of state.

CHAPTER III.

CONTRIBUTIONS FROM THE HIGHLANDS.

GENERAL CHARACTER OF THE COUNTRY—MR. MACDOUGALL—THE HIGHLAND STALL—TARTAN PLAIDS—HIGHLAND BONNETS — WOOLLEN HOSE — HIGHLAND SHOES — HIGHLAND ORNAMENTS AND PRECIOUS STONES—DIRKS AND QUAIGHS—DEER HORNS—DEER STALKING—CLOTH AND GLOVES FROM ST. KILDA.

When we take into consideration the state of the rude and thinly scattered population of the northern extremity of our island, and reflect upon the toil they have to undergo to win from an ungrateful soil their scanty means of subsistence; when we look upon their barren mountains, their pathless moors, their lonely isles, "placed far amid the melancholy main," devoid in many instances of either "herb, tree, fruit, or flower"—when we bring before our imagination the forlorn and desolate nature of their country, so beautifully summed up by Collins, when, speaking of those sterile districts, he says—

"Nor ever vernal bee is heard to murmur there,"

when we see all this, and acknowledge the poverty of the neglected highlander, and his utter destitution of all the means and appliances which more fortunate England so

abundantly enjoys, we are not surprised that he contributed so little towards the national display, but rather wonder that out of so slender and inappropriate means he should have been able to furnish the respectable quota, his stall, for he did not claim the honour of a department—in the Crystal Palace—presented before the eyes of the gratified spectators.

With the exception of the home manufacture of a few coarse articles of attire, the industry of the Celt is confined to the rude and insufficient tillage bestowed upon his "croft" of stunted oats or barley; or, if he be located near the sea, to a clumsy and inefficient system of fishery, carried on without proper boats or tackle, and seldom or never succeeding in rearing really bold or skilful mariners. The Celt, indeed, seldom makes anything but at most a freshwater sailor. He is accustomed to set at nought the wildest wintry storms on the high hillside, searching with his faithful "colleys" for the sheep smothering in the snow-drift, but the sea always daunts him. If anything can induce him to change his landward habits for a time, and fairly take to the brine, it is the herring; and those wondrous shoals of dainty fishes luckily come upon the coast during the summer and early autumnal season, when the weather is settled, and the harvest moon round and bright. Destitute then, in a great measure, of that pushing energy, and hard and keen spirit of industry and enterprise which have made England and the south of Scotland what they are, the poor highlanders of the north and west have very seldom any leaders or teachers who might pioneer the way to a better and a busier state of things. Capitalists pass them over, and their own lairds and native dignitaries are very much the same stuff as themselves. Good, hospitable, easy-going gentlemen, tolerably well skilled in black cattle and Cheviot wedders; hunters and fishers, to a man; great upholders of the bagpipes, and great connoisseurs of whiskey; they are still not the race of magnates who are the best suited to promote the true interests of the poor people among whom they dwell. They have

been accustomed for ages to think of the poverty and idleness about them as the normal and natural state of things, and the poor cottar entertains precisely the same views. He has had nobody to put other ideas in his head. A little oatmeal, a herring in the season, a few potatoes, perhaps a little dairy produce, particularly goat's or ewe milk, and he is abundantly satisfied. His hut is chimney-less, sometimes windowless—a mere hovel of piled-up turf, with a smouldering peat fire in the centre, over which hangs the one pot which performs all culinary operations, and round which are tolerably sure to be stretched a ring of shaggy colleys; but leave him this—leave him his native atmosphere of peat smoke, and he is ready cheerfully to rough out any of its incidental hardships as the merest matter of course. In these respects the Scotch Celt is very much akin to his Irish brother. Both of them appear lazy; rather, however, because they have been brought up in idleness, than because they have any natural horror of work. Connemara and the Isle of Mull both get capitally ahead when the muscles and sinews they send forth are used in conjunction with those of England and Lowland Scotland. Donald and Pat trot cheerfully in the team, and pull with the rest of their compeers; but leave them together with a couple of spades and a couple of wheelbarrows, and short and scanty will be the day's work achieved. A main point of difference between the two races, or rather the two branches of the same race, is the sober and serious-mindedness of the Scot, and his invincible respect for the sacredness of human life. No one ever heard of a highland evicting landlord or his agent being shot from behind a hedge. The Irishman always cries out when he is hurt, and in a score of ways lets the world know his grievances; sometimes, indeed, he pro-claims them through musket-barrels. Not so the Scotch highlander. In no part of the west of Scotland have the people suffered more than in some of the poorer islands of the Hebrides. There have been comparatively as many evictions, as many "fires quenched upon the hearth," in

the wild islands and portions of the mainland of the west, as in Cork, or Roscommon, or Tipperary; but not one-tenth so much noise has been made about them. There has been no tumult, no agrarian outrages, no private and cowardly assassinations. The people have died or gone away to America, and made no sign. Highland grievances are scarcely ever heard of, but they are not one whit behind the woes and the wrongs of Ireland in number or intensity.

Life in the highlands, then, so far as national industry is concerned, is little better than passive vegetation. The yearly irruption of English tourists and sportsmen into the country furnishes, no doubt, a certain amount of employment, and distributes an important sum of money. The energies of no inconsiderable portion of the population are called into action as guides, boatmen, gamekeepers, and the whole tribe of rural supernumeraries, who hang upon the skirts of a pleasure and sporting-seeking community who come abroad to spend money and amuse themselves. But the facilities thus afforded for labour can hardly be said to amount to a national industry. The working season extends only over three or four months, with, generally speaking, unnaturally exaggerated prices paid for the services performed. Holiday work, indeed, as it is rare and uncertain, ordinarily releases exceptional prices, a fact of which the population of watering-places, and bathing-places, for example, are amply aware. In the highlands, then, the people are destitute of the faculty which carves out profitable employment for itself. They are energetic to the utmost as sportsmen, lazy to a degree a labourers; just, in fact, because sporting in some shape or other is the labour to which they have been taught to consider themselves devoted. Above the class of the peasantry there is as little enterprise or desire for change as lower down; the only social revolution favoured by the lairds being the removal, either to the south or across the Atlantic, of as many poor and half-starved "crofters" as possible, in order that their vacant patches of land may be

flung together into huge expanses of grazing ground for lowland sheep farmers. Under these circumstances, we repeat, we hardly expected to have seen the highlands represented in the Crystal Palace at all; and we probably should not have been so agreeably disappointed as we were, had it not been for the manful and single-handed exertions of one singularly-enterprising, active, and indefatigable tradesman of Inverness. The name of this individual, Mr. Macdougall, has now attained something like a European reputation as a dealer in all textile and other productions manufactured in, or characteristic of, the highlands. From Inverness, the capital of the highlands, and the centre, judicial and commercial, of a large district of interesting country, it was to be expected that a comparatively large and characteristic collection—illustrative, not indeed, of a commercial industry—but of those domestic pursuits and household works which every people, however rude, must in some degree practise—would be sent. Nothing of the kind however. The enlightened Invernessians declined to form any local committee, or to take the slightest trouble about the matter; and Mr. Macdougall, after in vain trying to inspire his townsmen with a spark of his own spirit and energy, was actually obliged to put himself in communication with a committee formed in the small and rising little town of Elgin, in order to have the means of forwarding to the Crystal Palace a collection of highland manufactured stuffs, in the original production of which he himself had no mean share. In the gallery above China stood the stall which alone represented the industrial condition of the Scottish highlands. We shall select a few of the objects exhibited, and string them together by a slight thread of personal highland reminiscences and remarks.

The various tartans of the clans naturally formed a conspicuous object among the textile stuffs exhibited. The several checks were stated to have been arranged upon the very highest authority; for, be it known to our readers, there are formidable differences of opinion among

the authorities relative to the exact and orthodox plan and colour of the checks of more than one tartan. You shall have a couple of fiery highland antiquarians disputing the shade of a red, or the proper breadth of a stripe of green, as if the fate of the world rested upon the issue. But if you wish to see both gentlemen roused to the pitch of the most appalling indignation, hint Dr. Johnson's theory, that the origin of tartan was rags, and that the different colours are counterfeit presentments of the variously hued shreds and patches with which the Doctor maintained that his highland friends used to clothe themselves. Recent investigations, we believe, however, give a higher antiquity to the tartan than it is generally believed to possess. Down to the reign of the sixth James, tartan is now said to have been a common wear, both in the lowlands and highlands; and recent discoveries in ancient costume seem to prove that a chequered species of garment, woven of many colours, was a favourite with a large body of semi-civilized men, the ancient stuffs disappearing from the more busy and changeful parts of the world, but still lingering in such nooks and corners as the until recently almost inaccessible highland hills. The Scotch lowlanders never seem, however, to have worn the kilt. At one time, no doubt, the kilt and plaid were simply one piece of cloth, folded at once over the shoulders and the loins. The separation of the whole into two distinct garments was a decided improvement, as the plaid for mountain countries, and for the use of a pedestrian, is one of the handiest garments which can be conceived. He can use it as a scarf, or a cloak, or a hood; rolled up and disposed round the body, it offers no impediment to walking; in wet and stormy weather the wearer can wrap at least half a dozen folds around his person, from the throat to the thighs; while, however the cloth may be disposed, the effect is almost uniformly picturesque. At the present day, the gorgeous clan colours formerly worn in the highlands are very generally superseded by the dull uniform grey of the shepherd plaid, a species of stuff which Lord

Brougham has fairly immortalized. Everybody who has seen his lordship for the last fifteen years or so, has seen the famous black and white trowsers in which he delights. The fact as to these monotonously succeeding garments, we believe, from good authority, to be this: when Lord Brougham, then holder of the Great Seal, was in Inverness,—when, indeed, he made the celebrated declaration at a public meeting, that he would write to the King by that night's post, he purchased from Mr. Macdougall cloth for no less than forty pairs of shepherd tartan trowsers, and in this ample supply he has been going on ever since. The tendency of greyish stuff, however, to take the place of the ancient clan colours, would not have been less marked had Lord Brougham never worn anything but broad-cloth. The simple web of uniform hue is more easily produced than the kaleidoscopic coat of many colours, and, in case of damage, is more easily and effectively repaired. It was, however, the mean sumptuary law, passed in 1747 by the legislature, which gave the death-blow to the tartan, the kilt, and the plaid. Upon the people being permitted, in 1782, to return to the garb of the Gael, the general use and wont of the country was found to have worked out for itself another channel; and the philabeg is now, to all intents and purposes, a fancy costume. In Mr. Macdougall's stall, all the adjuncts of this dress were shown, constructed after the most orthodox fashion. There were several bonnets characteristic of the highlands, all neat, small, and fitting close to the head. The dreadful monstrosity of ostrich feathers, which our unhappy highland regiments are obliged to wear as head-gear, and which look exactly as if the men had adorned themselves with the spoils of an undertaker's warehouse, have nothing to do with the original highland bonnet, and we should be glad to see them scouted from the army. Slaves as we are, in some way, to the tyranny of all sorts of abominable hats, there is nothing worse in Britain than the heavy cylinder of feathers worn by the highland regiments. How much smarter all the men

would look, each with a neat Glengarry bonnet, light and warm; jaunty and gay when worn with a cock over the front of the head, and cosey and comfortable if pulled over the ears, and made to do duty for a nightcap. The broad blue bonnet is essentially lowland, as its common Scotch name, the "Tam O'Shanter," testifies; but the mountain head-gear is infinitely the smartest and the most picturesque.

There was a good show of hose, mostly woollen, in the stall, and in a great measure knitted by hand. These coverings for the feet, strong, elastic, firm of fabric, yet fleecy and warm, are capitally adapted for hard pedestrian work upon the mountain side, preventing the skin from being chafed, and absorbing and removing the perspiration from the limb. The hose, according to old use and wont, are always manufactured on a pattern larger and simpler than ordinary tartans, but, of course, harmonizing with the general colour of the dress which they are intended to complete.

Some interesting specimens of the old brogue were shown. The wondrous peculiarity to an English eye in the highland school of shoe-making, is that the upper leathers are pierced with rows and arches of holes arranged in fanciful combinations, and interspersed with little scolloped and jagged edges of leather, designed to ornament the shoe. "Well now, if I ever saw the like of that—making holes in their shoes to let the wet come through! they must never be without colds in the head," was the purport of a not unnatural remark we heard made, in different words, more than once while examining Mr. Macdougall's stall. But the speaker was not aware that wet feet is a bugbear unknown in the highlands. Shoes without holes may do capitally well for the *pavé* or the turnpike, but transfer the scene of operations to a mossy hill-side or a wild ravine, down which scores of tiny brooks come foaming to join the torrent at the bottom, and the wearer will shortly find that no holes are no protection against the water getting in, but a great hindrance

to its getting out, and so will go hobbling along with an uncomfortable quantity of fluid splashing between his toes; while his brogued guide, on every dry bit of ground, squirts the superfluous moisture about with every step. Shoes intended for hard work among the heather are peculiarly made, in being double-toed. One or two strongly and firmly made specimens were exhibited. The stem of the heather plant is very rough, and nearly as hard as wire, so that the toes of the sportsman's shoes who forces his way amongst it, are speedily, unless they be thus doubly armed, reduced to a pitiful condition of thinness and whiteness. In these brogue-shoes, the nails which fortify the soles, are driven in diagonal lines across, the arrangement giving a surer footing to the wearer, when scrambling among slippery rocks, or making his way amid the green and slimy pebbles of a highland burn, with the fierce stream shaking him on his legs. For highland sporting, and especially highland fishing, requires that the adept shall be no more afraid of water than a kelpie or a merman. Mr. Briggs goes out a-fishing in the quiet southern streams with a pair of patent waterproof india-rubber goloshes, to keep his precious feet dry; but if he adventures on a foaming, rattling highland river, and essays the noble salmon instead of the contemptible pike, he must make up his mind to many a plunge, waist deep or deeper, in the stream, if he have the luck not to flounder over the slippery stones, and get carried off altogether by a current running like a mill-sluice down into the next deep swirling pool.

The highland ornaments displayed were few, but in correct taste, and of the orthodox old fashion. The principle of the ancient brooch, used either as an ornament, or for fastening the drapery of the plaid, is a very simple one. A number of silver spokes, springing more or less up from a circular rim, support a cairngorm pebble in the centre. Sometimes a set of small pins rise from the circumference of the ornament, each topped by a small cairngorm, arranged like moons around the centre stone. The cairn-

gorm is indeed the national precious, or, at all events, ornamental, stone of Scotland: specimens are not uncommon of as bright a sparkle and as pure a crystalline splendour as are to be found in emeralds. The search amongst the wildest Grampian hills for these beautiful rock crystals, has lately, we learn, been prosecuted with uncommon enterprise and perseverance, and a deposit of splintered and disintegrated rock has been discovered, in which abundant pebbles have been found, formed in six-sided prisms, terminated by six-sided pyramids, extending from one inch to six or eight in length. Some of these lumps have weighed as much as ten pounds, and they have been discovered of several colours. Mr. Macdougall furnished his stall with some remarkable specimens, of a dark port wine hue, fully six inches in length, and we should think double as many in circumference. The pyramidal tops had been wrought, and exhibited a lustrous polish. These stones, we believe, were part of the produce of the labours of a party of upwards of forty people, who a couple of years ago proceeded from various parts of the highlands, in a regular caravan, to the remote district in which the mineral wealth lies thickest, pitched their tents or erected bothies on the heath, and after a search extending over several weeks, returned to their homes loaded with the rough crystals of the hills. The remaining accoutrements of the highland dress were shown in specimens of the dirk, to be worn by the side; the *skean dhu*, or "black knife," frequently carried in the garter; the naked blade resting against the leg, and which was used by the highland sportsmen to cut the throat of the wounded deer, and afterwards, in all probability, to carve and help the smoking haunch; the powder-horn, generally set jauntily off with cairngorm and silver mountings, and hung by a silver chain, although we suspect that in most of these little matters, a smirking spirit of small dandyism has encroached upon the veritable simplicity of the garb of old Gael. A whiskey flask was seldom, however, left out of the list of the mountaineer's equipments. We

observed that the present fashion of disposing of the mountain dew for a day's trudge among the hills, is to place it in a miniature barrel, very much like that carried by Continental *vivandières,* and certainly, to our minds, neither elegant nor likely to be convenient. The spirit, however, thus provided for, you imbibe by means of the *quaigh,* or wooden drinking-cup, a handy little vessel, neatly scooped out of a block of hard wood, and sometimes carved with taste and ingenuity round the rim. The quaigh is occasionally made very ornamental, and we have seen them with very large and brilliant cairngorms let in at the bottom. The contents of an ordinary sized quaigh must be equal to at least two wine glasses and-a-half; but hardy and strong-headed Donald will fill it to the brim with whiskey, perhaps eleven over proof, and turn it coolly over without a muscle wincing, or a pulse beating the faster for the exploit. In some of the more unfrequented parts of the country about the highland line, where these wooden implements of festivity have found their way without bringing their Gaelic names along with them, we have heard a quaigh called a *tass,* the word being one of many hundreds of corrupted French expressions, which still live in old-fashioned neighbourhoods, to demonstrate the ancient social, as well as political alliance of Scotland and France against our "auld enemies of England."

Above the stall, and forming a central top ornament, was a magnificent red deer's head, with no less than fourteen tynes or branches to his horns—an uncommon quantity, a "a stag of ten" being generally reckoned to have a very liberal allowance of antlers. Beneath this was ranged a curious collection of very coarsely woven and peculiarly tinted stuffs, expressly intended for the use of the deer-stalker, and dyed so as to resemble the most common patches of hue which prevail upon the dun mountain-side. Englishmen, who form their notion of deer from the delicate little creatures, no bigger than goats, but as graceful as Italian greyhounds, which gambol upon the smooth shaven turf and the woodland vistas of our parks, have little idea of

the fierce, powerful, majestic, and thoroughly savage animal known as the red deer. It is but seldom that the ordinary traveller in the highlands gets a glimpse of him. He must be sought for in his own haunts—in the wildest, most rugged, and inaccessible recesses of the hills—and his vigilance must be evaded by the most careful and experienced manœuvring. The red deer has an eye like an eagle's, and a nose like a bloodhound's, or even more delicate still, as a human being passing him to windward a mile off, communicates a subtle taint to the keen air, which his moist and quivering nostrils—a perfect ball of acute nerves—catch in a moment, and which is almost certain to produce a rapid flight, the animal running perhaps a dozen of miles ere it couches down again into the heather and fern. At some seasons, however, the red deer shows no such timidity or instinctive desire to take refuge in flight. Unwary wanderers in the hills have been suddenly startled at finding themselves confronted in a moment with a magnificent stag, who, emerging from his cover, stands, all save his gleaming eyes and dilated nostrils, as rigid as a stag of bronze, gazing in grim silence upon the profaners of his temple of the wilderness. Occasionally we have heard of large herds of deer, the hinds led by their magnificently antlered lords and masters, surrounding the astonished wayfayer, and after gazing for an uncomfortable number of very long minutes at the intruder, as if giving him to understand, by the silence and solemnity of the ceremony, the dreadful sacrilege of which he had been guilty in penetrating their enchanted domains—in an instant, upon a toss of the head of the ancient leader of the herd, leaping round, and in a moment disappearing in the cover of the surrounding copse. The reader can conceive the difference between these thoroughly wild creatures of the wilderness, as perfectly savage in their nature, as when the boar and the Caledonian bull were their compeers in the waste, and the half-tamed roes, which form picturesque groups in English parks; or the carted stag—Nelson or Billy—which is turned out of

a waggon and chased like a hare across stubble and clover fields. All other game may be shot, but the red deer must be stalked. You walk coolly over the stubbles or over the heath, and bid the luncheon be ready by one o'clock, under such a tree or at the side of such a spring, and there you empty your bag and count the patridges or grouse, as the case may be. Not so with the red deer; you start rifle in hand and telescope slung across your back, upon an indeterminate expedition, perhaps of days; you walk as many miles over moss and moor, up vast sloping mountain sides, or down wild and rugged mountain ravines, as would suffice for many a tolerable pedestrian in the south over a turnpike road; you examine, hour after hour, with the glass the great dun slope of the opposite side of the glen. Then perhaps you have to make half-a-score miles circuit to "wind" the game, or to get to a ford in a deep river or a ferry over a narrow loch. Then, approaching the slumbering herd, perhaps, you have to crawl a mile or so upon all fours, painfully dragging your rifle with you, and hardly daring to breathe, far less to speak; or you have to wade, waist-deep, double the distance down some roaring stream, or up it, which is worse; and after all it may chance, after fifteen good hours' work of walking, running, climbing, creeping, crawling, and wading, that some unexplained alarm is taken, and that, in thorough anguish of heart, you see the coveted antlers still beyond rifle reach, moving gaily off above the cover. No help for it—dash yourself down among the heather, execrate the whole race of stags, deers, roes, hinds, and does, but bid Donald prepare the "braxy" and the kebbuck; unsling your flask or little "anchor" of mountain dew; make your supper (it will be sure to be a good one); speculate with the faithful gillie about the likely whereabouts of the herd to-morrow, and then, rolling yourself from head to foot in as many folds of the tartan plaid as the web will admit of, fix your eyes for a space upon the dark mountain tops cutting rounded or peaked slices out of the clear blue sky, all twinkling with

stars, and bidding bold defiance to a distinct chilliness in the atmosphere, nay, perchance, even to a touch of early frost, go soundly to sleep amid the deer's-foot and the bracken, to be on foot next morning before the dew-drops, lit by the sun, are gemming with diamonds the purple of the heather.

The proper style of costume for this class of sporting is peculiar. It is essential that it be very strong, very light, warm and fleecy; not too easily soiled; and that the colour or the prevailing colour harmonize with the most frequent shades of clustered vegetation upon the mountain side. All these essentials were fulfilled by the specimens of fabrics exhibited in the highland stall, and all these fabrics were manufactured from the native productions of the hills—the wool, in some cases, undyed, the coat of the black-faced highland sheep; the tinctures in other cases applied to it, extracted from highland herbs, barks, and mosses, so as to impart to the stuff the exact hue of the original plant or lichen; the thread spun upon the distaff by old highland crones and buxom highland lasses; the warp and the woof crossed by means of a hand-loom of the oldest fashion; the entire work, indeed, done in the hills from the production of the hills, and by the natives of the hills. The cloth thus produced is well worthy of attention, from its stoutness, elasticity, evenness of fabric, and honesty of manufacture. You certainly might be looked at askance were you to sport the stuff in Regent-street or the Boulevards; but for the hill, the loch, and the moor, it is the *beau ideal* of apparel. The cloth was shown of several colours, each produced by a native dye: some of these dyes have been long known in the highlands; others were new, particularly one from a species of moss locally called "crotach," and the colouring matter extracted from deer's-foot, one of the most beautiful herbs of the North. Clad, then, in such garments, the sportsman has the best chance of escaping the vigilant eye of the red deer, which may range over the hill-side without being able to separate him from the

heather or the lichen in which he may be lying. The cloth, is of course, excellent for sporting and country purposes in general as well as for deer-stalking; and as such we should be glad to see its use made a fashion by English sportsmen on their annual visit to the moors. Hand-loom weaving of coarse stuff is certainly not a very exalted or economically profitable industry for a country. But, at all events, it is better than no industry at all; and it may be very well combined with the small agricultural operations to which the greater number of the weavers devote a portion of their time. We shall rejoice, then, to hear that the manufacture of home-made sporting stuffs flourishes in the North, convinced that it will bring along with it useful habits of industry, of course accompanied by the produce of industry to many a humble highland home. Mr. Macdougall has been attempting, not only to get up new native dyes, but new native materials for cloths. He exhibited two stuffs which were great curiosities in their way. One was a cloth made out of the down of the bog cotton, and the other a fabric manufactured from the fur of the white or alpine hare. Both of these products, however, may be considered of a fancy nature, as it is out of the question that the raw material should ever be supplied in sufficient abundance to makes its spinning and weaving a regular means of employment. Knitting is another species of textile industry which is being extensively introduced in the north by the proprietor of the late highland stall, and also, we believe, by Mrs. Mackenzie, of Gairloch, who takes measures for the transmission of the domestic labours with the knitting-needle of the people over a vast district of the north-westerly coast to Glasgow, where the stuffs, admirably warm, fleecy, and honestly made, command good prices. Mr. Macdougall has 600 or 700 women employed in the production of similar articles, and copious specimens were exhibited in his stall. The fleecy hosiery of the Shetland Islands, entirely wrought by the hand, has long enjoyed a very well-merited pre-eminence, and is known as an article

of commerce. The manufacture now appears likely to spread to the mainland, and the knitting-needle, in company with the hand-loom, will, no doubt, be found capable of materially increasing the scanty comforts of many a smoky bothy. One very rough piece of woollen was stated to be from St. Kilda, the furthest from the shore of the British subsidiary isles, and to have been worked in a rude machine constructed in the island; and some mits and warm gloves were shown, which also came from that hyperborean locality.

Altogether, then, the highland stall was, to a great extent, satisfactory. It presented us with favourable specimens of certain infant local industries, and afforded samples not only of new materials of textile manufacture, but of new ways of combining and colouring them. We could have wished for a collection of highland agricultural and fishing implements, and of specimens of the ordinary furniture of the bothies, to show the low and degraded condition in which, as regards physical comfort, the people are living; but, in the absence throughout the North of that public spirit which, in other districts of the island, is so strong, we can only so far congratulate ourselves, that a single individual came forward to exhibit at least one phase of the industrial highlands, composed, indeed, almost wholly of infant efforts at production, but which were so excellent of their kind, and so promising for the future, that we can only hope that an extensive and extending demand will reward the efforts of the promoter, and the labours of these workpeople of the far north, in their new and experimental career.

CHAPTER IV.

FOREIGN AND COLONIAL DEPARTMENTS—*continued.*

TURKEY— BRASS LAMPS — MANGALS OR BRAZIERS — BASINS, EWERS, AND SHERBET CUPS, CAMP EQUIPAGE — BEADS— WATER-PIPES—COSTLY SPOONS—GOLD EMBROIDERED SHIRT— MOLDAVIAN SLEDGE—FIRE-ARMS, SILKS, ETC. ETC.—VARIOUS ARTICLES FROM TUNIS.

The contributions from Turkey were exhibited in a bay at the north-east angle of the transept, where by their gorgeous variety of bright colours and embroidery, they produced a very striking effect in the general *coup-d'œil* on entering the building. Apart altogether from its intrinsic worth, is, moreover, the interest naturally attaching to the industry and productions of an empire the condition of which must always be regarded by the Englishman as of vital importance. Turkey justly looks to Great Britain as one of the foremost, the sincerest, and the most potent of her allies and friends; while Great Britain cannot feel indifferent to all that illustrates the internal condition of an empire that fills up so much of the vast space intervening between our Indian dominions and the central countries of Europe—an empire which includes within her territory the mouths of the Euphrates and the shores of the Persian Gulf on the one hand, and on the other divides with Austria the kingdom of Croatia.

In many of the products of Turkish industry we distinctly recognise a close analogy to what the ancients have left behind us of their domestic manners; much of the ancient forms found by the Moslems in the countries which they conquered have been left with little alteration. Of this no one can doubt who paid attention to the collection in question, from the brass lamp with its scissors, pincers, and bodkin, still used in many parts of Italy, to the arabesque plaster moulding and other slightly altered traditions of the world, of which the excavations

of Pompeii have given us such interesting glimpses. But it is not the conquerors of the empire of the East that entwine themselves with our modern sympathies. Gibbon, with all his rhetorical splendour, illumines, but does not vivify the Amrus, the Saladins, and the Amuraths. Uhland, in one of his most exquisite sonnets ("Kaiser und Dichter") contrasts the duration of the conquests of princes and bards; and all must agree with him, who visited this collection, and think less of those who trod over great monarchies than of those who depicted the manners and superstitions of the Orientals. Not one in a hundred of those who visited these interesting collections, remembers that three centuries ago all Europe quaked with terror at the name of the Grand Turk, and that Solyman the Magnificent was an even more powerful sovereign than Charles V.; but all remember, and none ever will forget, the heroes and heroines of the "Arabian Nights Entertainments." The Ottoman empire is now an essential part of the "grand tour;" and, therefore, many who paced the Crystal Palace may have had comparatively little new to see in the Turkish department; but these few form, after all, an insignificant portion of the hundreds of thousands who have never seen either the Black Sea or the White Sea, the desert, or the palm grove; but are, nevertheless, familiar with the sayings and doings of the guarded city of Bagdad, from the street porter with his weary burthen, to the caliph himself, attended by Jaifar the Barmecide and the redoubtable Mesroua-el-Siaf. It is, therefore, the latter portion of our fellow-countrymen that we invite to accompany us in a tour through the objects that appeared on the tables and in the stalls contributed by all parts of the Ottoman empire.

Prominent in the centre of the tables stood a large machine of glittering brass and of elegant form, which looked like a huge tea-urn. This was a mangal or brazier, for charcoal, with which apartments are heated in winter. People in England may abuse our climate as

they choose, but they may rest assured that in many respects it is not easy to find a better, for we are neither roasted in summer, nor frozen in winter; and at Christmas time recommend us to the sun of Wall's-End or Newcastle-upon-Tyne, which blazes in every snugly carpeted English parlour, in preference to the charcoal of the most elegant mangal that ever was constructed. The mangal stands in the centre of the room, and a coverlet being thrown over it, the ladies of the harem sit around it in a circle, and thus warm themselves in a manner not the most healthy or improving to the complexion. Beside the mangals were the basins and ewers, such as are used for washing before and after food—the servant holding the former in his left hand, while the water is poured out with his right. Here, too, were sherbet cups, the Bohemian practice of gilding stained glass having been originally borrowed from the East; and we need scarcely say that the European offspring excels by a long way the Oriental parent. But those shown at the Exhibition were creditable to the manufactory of Ingekyoi. It is climate that suggests the quality of diluents; and while the North is cunning in the distillation of strong liquors, the South is equally remarkable for the ingenuity with which cooling drinks are compounded, from the choice lemonade and orgeat, to the delicious chopped-ice sherbet with the orange flower flavour. Let it not be supposed that it is only in idleness and in the arts of pleasing that the ladies of the East pass their time; here, to be sure, were ingenious cosmetic boxes, with various compartments for the different dyes used in adornment: they are equally skilled in the useful and domestic arts, and the ladies of the highest rank are acquainted with the art of preparing such drinks. In that of preparing fruits they even excel our own housewives, and a very large mother-of-pearl frame for embroidery reminds us that the most beautiful dresses of the wealthier classes are the product not of the professed milliner, but of the domestic hareem.

The military character of the Turks was sufficiently

recognisable in the collection; many objects showed them to be essentially a nation that mounts much on horseback, lives much under tents, and has adapted its habits to military locomotion. It would take too much space to enumerate the articles illustrative of this part of our subject: their camp dishes fitting into each other and easily portable, their lanterns that shut up and open out like magic, and many other articles, showed that with the Orientals there is not, as with the Europeans, that broad line of distinction between the habits of residence and the habits of locomotion that exists in the West. It is not merely the aboriginal and nomade habits that account for this; there is a political reason: the constant fear of the great dignitaries of the empire acquiring a formidable local influence, causes a perpetual circle of recalls and nominations in order to maintain in efficiency the functions of the central government; this produces a great deal of movement from one end of the empire to the other on the part of those dignitaries, military and civil, who in the Ottoman empire stand in the place of a hereditary aristocracy. Thus, whatever is portable, whether diamonds, carpets, or shawls, is prized; hence, too, the expensive velvet, and gold embroidery bestowed on their saddles. And instead of such ponderous fixtures as the European writing desk, the pianoforte, and the organ, there is the diminutive cocoa-nut, or brass inkstand and pens for the hours of business; or for the hours of diversion there is the light reed *nay* or flute, the lute, or the violin, of the most primitive construction, such as one sees in the productions of the very early Italian painters.

But we are getting into a tangled web of philosophy, instead of proceeding with our catalogue *raisonné* of the different objects. An examination of the collection of beads repaid trouble—the habit of passing beads through the fingers being as inveterate with many Turks as the perpetual wood-whitling of a Kentucky man; we have even known an individual who weaned himself from this practice, and who yet never met another person with beads

without being unable to resist the old temptation, and beg for them to pass through his fingers.

Fezes from Tunis and Egypt there were in abundance, and also plenty of stuffs for wrapping round them hanging in various parts of the collection, from simple cotton to fine shawl; but we saw no regularly wound and made up turban, such as is worn in the East, although we observed a not uninteresting substitute in one of stone or plaster, such as usually adorn the cemeteries of the Turks.

The water-pipes were uncommonly beautiful; we mean those in which Bagdad timback is smoked through snake-formed tubes, and which, from the noise produced by the passage of the air through the water is commonly called the hubble-bubble. In those vases and in the snakes were found a skilful attention to effects of colour; and if we pass to other objects, such as dresses, shawls, scarfs, girdles, we may remark that the suitableness of very bright and contrasted colours to these warmer climates, springs from the semi-obscurity of apartments partially darkened to exclude the heat and light of the sun. It was the Venetians that most fully understood this phase of the beautiful. Hence, in consequence of the limpid depth of his shadows, the boldest colours of Paul Veronese never shock us, which is certainly more than can be said of Rubens, with all his genius and facility; and this peculiar quality of the Venetian school could never be attained by northern painters living in climates where every effort is made to get as much of the sun as possible, nor by any set of men whose eyes are not educated to the effect of brilliant colours in every variety of sombre shadow. From tracing the connexion of Venice with the manufactures of the Levant, so frequently introduced into the Venetian pictures, the observation of the relation of the Levant to the arts of Italy cannot be considered as a *baroque* transition, and those who took an interest in the old pottery of Faenza might remark the prevalence of that Faenza-like green and yellow in the rude pottery of Tunis.

Such observations are made for the many who paid their shilling, and not for the season-ticket holders, who have lounged up and down the Levant, and may have made such remarks for themselves; but even to the *homme blasé*, in relation to Oriental life, there was much to fix attention. A jar of dates is a jar of dates, but certainly a common jar of Barbary dates has not the same interest for us as one from Medina, grown under the aëronautical sarcophagus of the prophet himself. One jar of curdled milk is like another; but when we known that the one before us is that of an African ostrich, it ceases to be common milk. "Would you like to give a guinea for one of those spoons?" said a friend who conducted us through this portion of the Exhibition. "We should be very sorry." "Well, there is one that you cannot have for less than £30 sterling." We saw that it was not of tortoise-shell nor of ivory, but something of excessively fine texture, between the two, and learned that it was a beak of the spoonbill heron, a bird now so rare that it promises to become at no distant date as extinct as the *Megatherium* or the *Ichthyosaurus*. Even the specimens of ingenuity degenerating into the *baroque* were not without interest: here was a wooden chain, each link perfect without a joining, and cut out of one piece of wood, a piece of laborious handicraft. On seeing a shirt almost stiff with gold lace, we were reminded of the quaint pages of Southey's *Doctor*, who on reading of some man who had a shirt of gold and a shirt of silver-thread, declared his preference for the perhaps unkingly but more comfortable nether garment of Flanders linen. And much as we have praised the Turkish aptitude for the portable, it was scarcely without a smile that we passed the odd combination of a chibouque and the crutch of an invalid.

But it was not merely the gratification of a fastidious curiosity that rendered a visit to the Turkish collection attractive; it was in fact the best and most interesting lesson in physical and commercial geography, in relation

to so large a part of the world, that has hitherto been offered in this metropolis. Turkey has neither the scattered colonies, such as the British empire, nor has she the vast extent of territory possessed by Russia; but no state in the world is, to use a German phrase, so many-sided, or presents such contrasts of productions and manners in consequence of the diversities of her nations and climates; and her vast contiguous territory is rather ruled by Turks than quickly settled by them, for they are rather the conquerors than the colonists of the wide territories stretching from the Caucasus to Algeria, from the Adriatic to the Persian Gulf. Most travellers dilate very largely on the vices and corruptions of the Turkish administration of the various departments of government; but it cannot be denied, that although the march of government is less regular than in Europe, the state itself is without the burthen of a national debt; that the internal taxation, although somewhat arbitrary in application, is, upon the whole, very light. The principal cause of this is the very large revenue which she derives from a scale of customs duties fixed upon solely with a view to revenue, and not adapted to produce an artificial scarcity favourable to the few who have to sell a particular commodity, and injurious to the general interests.

We usually associate the Ottoman dominions with heat rather than with cold; but there was exhibited an elegant sledge from Jassy, the capital of Moldavia, which showed not only the love of luxury in the boyars of that principality, but reminded us that Russian vicinity has imprinted Russian manners on a part of the Ottoman empire, which, from its level plains and severe winter, in no way belongs to the East as sung by the Byrons, Goëthes, and Moores, and which, if it has not the azure skies of summer climes, has, throughout the length and breadth of its territory, the thick rich alluvial soil which makes the plains of the north of the Black Sea a granary of all Europe, and procures for the boyars of those principalities incomes far exceeding those of the

average of the impoverished *noblesse* of the continent of Europe. We therefore see that the manufactures of those parts spring from their economical circumstances; they have neither silks nor velvets, but their wax-lights, and other modifications of native productions, surprise by their cheapness.

On crossing, in imagination, the Danube into Turkey in Europe, we found in this exposition comparatively little to remind us that Ternovo, a city of Bulgaria, was, at the end of last century, one of the most active manufacturing towns in Europe. But in Turkey much the same phenomenon is to be found as in India—the immensity of British capital and machinery has swallowed up the smaller industries, as the large fishes eat the small, and the two thousand looms of Ternovo have fallen down to a mere remnant. The Turkish Exposition was, therefore, less remarkable for its manufactures than for those articles in which patient and ingenious handicraft was exercised upon manufactures, such as the embroidery of female articles of dress; among which we may specify gold upon a light-blue ground, silk of various colours worked upon white muslin, and the winter dresses, remarkable for their elegance, the best combination of which was black silk upon a chocolate ground.

In Albania, that land of mountain warfare, it were vain to expect the results of either capital or machinery. The turbulent character of the population was brought to observation by the excessive elaborateness of their rifles and pistols, which are as much an object with a wealthy Albanian as a horse to an Arab, or a carriage and a box at the French theatre to the boyar of the principalities. In the vast plains of Roumelia, we observed signs of a climate more genial than that of the principalities, and of a population less turbulent than that of Albania. The sight of the cotton and tobacco of Macedonia was pleasantly relieved by the fragant odour of otto of roses from Kasanlik. The heavy articles of export were not so much from the capital itself as from Salonika, Smyrna, and other ports. The

capital is the receptacle of a large mass of British, French, and Austrian manufactures, annually exported to Turkey, but it is at these other ports that vessels seek their return cargoes.

As a place of manufacture, Constantinople itself is a sort of Paris to the eastern world, and productive rather of the diversified objects of luxuriant convenience adapted to eastern usages than of articles of first necessity, which recommend themselves by cheapness and general use. For instance, the cymbals of our military band were originally introduced from the East, which is shown by the habit of the cymbal players in various European armies still wearing an oriental costume; and we were amused on seeing an English inscription, rudely engraved on a pair, which runs as follows:—"This sort of zieh was invented by Mr. Kevork, A.D. 1730; and the present has been manufactured by his grandson's grandson, Mr. Kirkov, A.D. 1851.—Psamatia, Constantinople."

After contemplating the very neat model of a Bosphorus kaïk, and having taken our readers across the marvellous and beautiful river of salt-water, flowing between its umbrageous banks to the Sea of Marmora, let us occupy ourselves with the Asiatic portion of the Ottoman contributions, which is still more highly favoured by climate, richer in classical associations, not less remarkable for natural capabilities, having mineral and agricultural wealth —much of it, alas, too dormant considering its advantages!—being bordered with most excellent ports from Trebizond and Samsoun round to Marmorice, and other ports on her southern coast, which everywhere present themselves to facilitate communication. Here was the copper of the mines of Tokat; here was the excellent sword cutlery of Adana; here was the wealth of the waters of the Archipelago, the sponge torn up from the depths of the Mediterranean by the boldness and ingenuity of the diver, with the still adhering oyster; here was the large black wheat of Konich, the ancient capital of Turkish power, long before the sons of Orchan became the terror

of Europe; and here, too, were those large and excellent Turkey carpets, which stand their ground so successfully against the skill and capital of our own Kidderminster.

Let us now make haste to cross the Taurus, and get into Syria, which has much to interest both in the way of natural productions and manufactures. Latakia exhibited tobacco, beyond all comparison the best either of the New or the Old World; for no American tobacco is in delicacy of flavour equal to that grown in the mountains between Tripoli and this place. The silks of Mount Lebanon and of Broussa, in Asia Minor, were also put together, and were well worthy of an examination. The silk of Syria has been until lately unsuited for exportation to England, in consequence of its being long reel; but, latterly, by the exertions of M. Portalis, a French merchant in Beyrout, and of the active and ingenious Messrs. Barker, of Aleppo, sons of our late well-known Consul-general in Egypt, manufactories, with improved machinery, have been established by the former firm in Mount Lebanon, and by the latter gentlemen at Suedia, near the mouths of the Orontes, with such results as to leave no doubt of the advantages likely to accrue from an extension of British capital in this direction.

On passing from the coast to the interior, the great cities of Damascus and Aleppo arrested our attention by their manufactures of mixed silk, cotton, and gold thread, equally remarkable for their richness, their elegance, and their substantial strength, being universally used for the holiday dresses of the inhabitants of those countries; the ingenuity and machinery of France and England having produced no successful imitation, these native manufactures, along with those of silk sashes for turbans and girdles at Tripoli (Syria), still continue to vegetate, although certainly in a decayed condition. Of other manufactures, the saddle from Damascus was characteristic of the country, but did not give a favourable idea of the ingenuity of the Damascenes. What a European most prizes is their excellent preserved fruit, the whole

territory that surrounds the town being one vast orchard, intersected by the seven-armed Barrada; while the principal art and handicraft of the place—which is that of mosaic pavements, the beauty of which strikes all strangers—is not of a nature offering capability of being shown in an Exhibition such as we are describing.

As for Arabia—that waterless land of stones, sand, camels, and starved shrubs—so lacking in corn, wine, and oil—so contrasting to Egypt with her flesh-pots, and fertile rather in rhymes and metaphysics than in the good things of this world—it certainly had very little to show; but, as a natural production, the coffee of Mocha was not to be despised.

In a department of the building near the south end of the transept were to be found the Tunisian contributions to the Exhibition, guarded by persons whose attire instantly recalled many a tale of Turkish or Corsair life, and almost rendered one dubious as to the reality of a scene in which such mentally and traditionally fearful individuals were playing the part of competitors in the peaceful arts. When a few glances had reassured the spectator, and he had time rapidly to draw a favourable comparison between the present and the still recent past, he might begin to examine some of the objects presented to his view. In a glass-case of huge dimensions were to be seen an assemblage of curious articles of dress, all heaped together in not unpicturesque confusion. Conspicuous amongst them were several riding-hats, circular in form, not very unlike a parasol, minus the handle, and of a girth which put to shame the broadest brimmed straws seen in this country in the hottest summer; the materials of which they were composed were feathers, figured satin, &c. In the same case was a lady's dress of figured satin, of smock fashion, the breast decorated with rich gilt embroidery. A gentleman's cloak was similarly adorned, and some striped figured bed-hangings also invited inspection. In ledges round this case were contained various ornaments for female use, consisting chiefly of gold and silver bracelets and neck-

laces, and of what, for want of a better term, we must call silver anklets—these last being silver ornaments for feminine ankles, yet of so massive a description, that it would be difficult for the uninitiated to conceive how they could be worn, except,indeed, in a state of complete repose. The little boxes which bordered the case contained also handkerchiefs and neckerchiefs, slippers, gilt pouches or wallets, and other slight articles of personal application.

The steed of the wealthy inhabitant of northern Africa has often been pourtrayed as the object of lavish adornment; and of this kind of display the people of Tunis afforded some interesting specimens. The most prominent equestrian article exhibited was a gorgeously gilt saddle, so large as to form what are commonly described as the trappings of the animal, as well as a seat for the rider. This article had an extremly rich appearance. The decorative work, if it did not appear particularly delicate on a minute inspection, produced a dazzling effect at a short distance. The back portion of the seat rose perpendicularly in front; a pistol holster was attached to either side of the fore part of the saddle, and the stirrups, of highly polished brass, were shaped like a shovel or flat scale. Every provision was made for the safety and ease of the rider. There was another saddle of blue velvet, destined for female use, richly embossed and gilt, having polished silver spurs.

Amongst the personal attire there was one article which, though small, deserves a brief notice. It was a cap of ordinary Turkish fashion, but of very rich materials, designed to be worn by either male or female in the juvenile period of life; it had depending from it a rich sweep of gold fringe terminated or fastened at the extremity with small circular ornaments. Amongst a mass of objects on one side of the department were morocco boots and slippers, in great variety and abundance; knives in cases, straw hats of vast circumference; and baskets of dates in such numbers as to justify a suspicion that they were brought by the exhibitors for use as well as display.

There was also a lofty wooden gate, having two folds and several panels, the latter laced with bamboo. The productions of the country were deposited in glass jars. They were of a very miscellaneous character, comprising pomegranates, almonds, raisins, corn, butter, and many other equally familiar and equally useful articles.

CHAPTER V.

STAINED AND PAINTED GLASS—*continued.*

GENERAL RULES TO BE OBSERVED—COMPARISON OF DIFFERENT STYLES—ANCIENT AND MODERN WORKS—ERRORS IN MODERN IMITATORS—LARGE PAINTED WINDOW BY BERTINI OF MILAN, "DANTE AND HIS THOUGHTS"—CAPRONNIER OF BRUSSELS.

Of the glass paintings, displayed in the Exhibition, there were some whose subject was a picture, a pattern, an heraldic device, or an intermixture of these three; and some of the pictures, and of the pattern glass paintings, appeared to have been designed and executed in a particular style of their own. The various works thus presented so many different points for consideration as to render it impossible to lay down any one general rule for deciding on their pretensions; but by stating as concisely as we can the principles by which we have been guided in making the following observations, an opportunity is afforded of ascertaining their correctness or incorrectness; and the exhibitors may be enabled to draw their own conclusions as to the opinions which we entertain of the merits of their works.

It is hardly necessary to observe that glass painting must be judged by a different standard from that which is applied to other kinds of painting. The material employed imposes upon the artist an obedience to certain conditions in the design and execution of the work. His object should be, not to produce the best possible picture,

but the best brilliant and transparent picture. Among the excellences which are equally essential to a good glass painting, and to an oil or fresco painting, may be mentioned,—a design which is pleasing in itself, and which is composed with reference to the effect sought to be produced at the distance from which it is intended to be viewed, correct drawing (which includes the course of the shadows as well as the outlines), and harmony of colour. But such a composition must be chosen, and such a mode of colouring must be adopted, as are calculated, among other things, to display to the best advantage the brilliancy and transparency of the material, and to accord best with the mechanical construction of glass painting, which, unless it is of very moderate dimensions, must necessarily consist of several pieces of glass, connected together with lead or other metal, and supported with iron bars.

As a general rule, the best, because the most effective, composition for a glass painting (not being a mere pattern), is a single figure, or a group consisting of foreground figures, with either a landscape, an architectural, or a plain coloured background; the landscape, if any, being treated as a mere accessory to the group. And the mode of execution, which appears to display to the best advantage the brilliancy and transparency of the material, is, where the colouring is chiefly produced by means of glass coloured in the manufacture; where the shadows are transparent, but have hard and sharp edges; and, above all, where a large proportion of the lights are left clear and unencumbered with enamel paint.

Of the correctness of this view, so far as it relates to the sort of composition, and to the mode of colouring best suited for a glass window, we have less doubt, since nearly all the exhibitors have acted consistently with it; but we also find that our opinion of hard-edged shadows and clear lights is opposed to the practice of nearly all the exhibitors, including those most distinguished by their works.

To their authority we can only oppose that of the glass

painters of the first half of the sixteenth century, when, owing to the similarity of the material, the conditions of glass painting very closely resembled the conditions of modern glass painting; and we would invite a comparison of such works, as for instance, the window of the chapel of the Miraculous Sacrament, on the north side of the choir of St. Gudule's Cathedral, Brussels, and the two transept windows of that cathedral, with the windows of Gouda Church, Holland, and of Amsterdam Cathedral, both which are of the last half of the sixteenth century, with any of the works now exhibited; and if it appears that the Brussels and Lichfield windows are more brilliant, more glass-like, and (allowance being made for modern improvements in drawing) as pictorially effective as any of the other works to which we have referred, than we are justified in considering that the limit to which the obscuration of the glass may be carried was reached at the end of the first half of the sixteenth century, and, consequently, in regarding the works of that period as standards of true glass painting by which other works of similar nature may be judged.

The question, however, must ever be matter of opinion, and must ultimately resolve itself into a question of taste, which can only be determined by actually making the comparison suggested, and inspecting the windows themselves. In estimating, then, the merits of a glass painting, we have to consider, first, to what extent the conditions of the art have been observed; secondly, its artistic merit as a picture or painting. According to these principles, a work in which the composition and drawing are indifferent, but which displays vivid and powerful colouring, or is brilliant in effect, is preferable, as a glass painting, to one which is dark and dull, but in which the drawing and composition are good. Of this we have a striking example in the antechapel of New College, Oxford. Sir Joshua Reynolds' window, with all its excellencies of drawing and composition, is not to be compared in effect with the rude windows of Wykeham's time that surround it. Still, though a due

regard to the conditions of the art is of such preponderating weight in the merits of a glass painting, other artistic qualities, as has been said before, are not to be overlooked; and, consequently, of two glass paintings in which the conditions of the art have been equally observed or equally violated, that is to preferred which displays the highest merit in composition, drawing, and other qualities of a good picture.

But besides the two points of view just mentioned, in which a glass painting is to be considered, it is necessary, in order to estimate the quality of a work professing to be executed in imitation of any ancient style, to judge of it with reference to the standard which its author has himself chosen. To condemn it, on the one hand, if it falls short of the model which it professes to follow, and fails in the effect which it professes to produce; and, on the other hand, perhaps to make some allowance for peculiarities which would be objected to as faults, if they were not excused by the necessity of adhering to some characteristic feature of the adopted style.

On examining an original specimen of any ancient style of glass painting, we cannot fail to be struck with the general harmony of its features. Not only does a strict consistency exist between the character of the figures and of the ornamental details, but these agree with the nature of the design and mode of execution, which again seem to be adopted and formed with reference to the nature and quality of the material used. The changes effected in process of time in the composition and texture of the glass appear to have involved, in the opinion of the ancient artists, corresponding changes in the very condition of glass painting.

In all the glass paintings of earlier date than the last quarter of the fourteenth century—until which period the material commonly in use was not over clear, substantial in appearance, or intense in colour—the articles seem to have relied for effect principally on the richness and depth of the colouring. In these works the means of represen-

tation may be said to have been reduced almost to the lowest degree. Even the picture glass paintings are little else than exceedingly powerful and brilliant mosaics. The figures are hardly distinguishable from each other, nor from the back-ground of the composition, otherwise than by their outlines and local colouring. The style of the painting is simple, bold, and forcible, as if the artists apprehended that softness of finish and nice gradations of light and shade would be useless and ineffective, and deemed those qualities to be alike incompatible with the simplicity of the composition, the positive character of the colouring, and the general brilliancy of the work. The drawing is effected by thick black outlines, which always strengthen and sometimes even supply the place of broader shadows, and these shadows, when compared with those of later times, are weak, and are in great measure lost in the depth of the local colouring; which circumstance, however, renders their hardness the less perceptible. The same style of execution is extended to patterns as well as to pictures. The design is traced on the glass with firm and strong outlines; and it is hardly necessary to remark —for this is observable in every original work—that the harmony in form and character between the figures and the ornamental details, proclaims them to be the production of the same hand, and the conception of the same mind.

In all subsequent glass paintings, until the revival of the more ancient styles, which took place about twenty-five years ago, we may observe that in proportion as the glass became more pellucid, more flimsy in substance and appearance, and less powerful and intense in colour, a less mosaic and an increased pictorial effect was aimed at. The weakness of the individual colours was in a great measure compensated by their employment in larger masses, by judicious contrasts, and by harmonious arrangement. Their depth was increased by means of broader and more powerful shadowing, and a certain degree of richness was imparted by the more liberal use of diaper patterns and

other minute embellishments. The drawing became more delicate, nicely graduated and highly-wrought shadows were to a great extent substituted for stiff black outlines, and in many instances considerable attention was paid to perspective and to atmospheric effects. In short, it would seem that the artists considered that the more refined nature of the material demanded as well as favoured a more refined pictorial treatment, and sought to compensate for its comparative thinness and weakness by the introduction of beauties of another description. The new system, it is true, was not fully developed until the middle of the sixteenth century; but its commencement may be easily traced as far back as the end of the fourteenth, by which time the principal change in the nature of the material had taken place.

Many persons, and among them some whose opinions are entitled to consideration, differ from the opinion that the material used previous to 1380 has not hitherto been successfully imitated; but on a point of so much importance we are bound to retain our opinion until convinced of its fallacy. That there is a visible difference in the appearance of modern glass and of that belonging to these early periods is admitted; but it is attempted to be accounted for by the supposition that it is solely due to the effect of age and exposure to the weather, and that the ancient glass, when first put up, must have appeared as weak and flimsy as our own. But as it is evident, on breaking a piece of ancient glass, that the effect of antiquity is confined to its surface, the above supposition is destroyed by the observation, that modern glass whose surfaces have, by artificial means, been reduced as nearly as possible to the same condition as that of the old glass, fails, nevertheless, in its resemblance to the old.

One of the most favourable examples of the closeness to which imitation of the thirteenth century glass can be carried by splashing the glass with enamel brown and other expedients, is afforded by a window recently put up in Mans Cathedral (the third clerestory window from the

west on the south side of the choir). We are unable to say by whom it was painted. But although the design, owing to the breadth of its colouring, is favourable to modern glass, the deception is decidedly incomplete. Equally unsuccessful are the admirable restorations of the earlier thirteenth century windows in some of the apsidal chapels of Bourges Cathedral, executed, we believe, by M. Lusson. The modern glass may here be easily distinguished from the old by its want of crispness and its thinness, although it has been obscured in imitation of the effect produced by age and long exposure to the atmosphere. We are strongly impressed with the opinion, that the difference in effect between such ancient and modern glass does not depend on the state of the surface, but on the composition of the material; and this opinion has been much strengthened by the result of some chemical experiments recently made, by which the very great difference in the composition of modern glass, and that of glass of the thirteenth century, is clearly demonstrated.

Assuming the truth of the foregoing observations, it is obvious how important a bearing they have on modern imitations of the ancient style of glass painting. Those of the periods earlier than the last quarter of the fourth century having to be worked out in a mode of execution adapted to, and formed with reference to, a material very different from that of the present day, and therefore labouring under a disadvantage which hardly any skill or ingenuity can overcome; whilst, on the other hand, the glass of the present day resembling that of the fourteenth, or still more closely that of the sixteenth century, there is proportionably less difficulty, as far as material is concerned, in the way of the successful execution of works in the style of these periods.

The defects which appear to us to prevail the most generally are—First, the misapplication of the materials, so that works which would have possessed merits as enamel paintings on china or any other opaque body, are, as glass paintings, weak in colour and deficient in transparency.

The ill effect of thus confounding the principles of painting on an opaque surface with principles of painting upon a transparent body, like glass, are strikingly exemplified by observing, in the works of this description in the Exhibition, the difficulties the artist has had to contend with in the management of his material, notwithstanding the dexterity of his handling. The vividness of effect produced is barely superior to that of an oil painting, and in tone, transparency of shadow, and general harmony, the glass is very inferior to a painting in oil. The metallic framework which, in every well-contrived glass painting, is conducive to the good effect of the work, is here an eyesore, imparting to those outlines which it follows a harshness which does not accord with the elaborate softness which many of our modern artists have adopted in lieu of the severer style of their predecessors.

Secondly. Non-adherence to the style, which has been selected by an artist for imitation in any particular work. For instance, we have sometimes found associated together, in the same glass painting, borders in the style of the fourteenth century, canopies of the fifteenth, and figures of the sixteenth. In others, though the ornamentation is drawn and executed in the style of an early period, the figures are either wholly in the style of a later one, or else accord with the ornamentation only in the drawing or composition; the elaborate softness of their execution having been borrowed from a considerably later period. Others, in which the drawing, mode of execution, and composition of an early period are scrupulously observed, both in the figures and ornamental details, are executed in a material, which, owing to its greater pellucidness, is essentially different from that in use at the period chosen for imitation; so that sometimes the different portions of the design itself are incongruous; sometimes the design is of such a character as to be unsuitable to the nature of the material in which it is worked; and we may add that the various attempts which have been made to imitate the richness and depth of the ancient material, by coating the

glass with enamel paint, have produced no other effect than that of depriving it of its brilliancy, and consequently the glass paintings, in which this expedient has been resorted to, of one of their chief and distinguishing merits.

These observations apply, in our opinion, very generally to the modern style of imitating ancient glass paintings. Improvement in the style of drawing, and many other beauties, were to be met with in the objects exhibited in Hyde Park, but these beauties were too often neutralised by the defects to which we have ventured to allude. The works were not original compositions, nor were they correct copies of the various styles which they professed to imitate.

Bertini, of Milan. "Dante and his thoughts."—In point of size, harmony of design, and beauty of drawing, this window was certainly entitled to claim a first-rate place; nor was there any work in the Exhibition, which, taken as a whole, was so superior to it as a glass painting, as to prevent its merit as a work of art preponderating. Its defect was certainly the want of general brilliancy. Except in the Queen's glory, in letters of the inscription over Dante's head, in the shields below, and the wreath surrounding his name (all which were true specimens of glass painting), and in the border of the windows, there were no sharp clear lights; and although pot-metal or flashed glass was used in places, as in Dante's robe, in the steps of the seat, in the sky to Domenico and Francisco, and in the robe of the figure in No. 4, it had been reduced to the same opacity as that of the enamel colouring employed in other parts of the window. The subjects taken from the infernal regions, Nos. 1, 2, 3, 4, were scarcely fitted for a glass painting, which is not suited for dark effects. The whole work was executed with so much softness, and was so highly finished, that the metallic fastenings had a harsh effect, and formed black lines, which did not harmonize with the delicacy of the painting: and though in general they were concealed with wonderful skill, yet they appeared in places, and riveted the attention the more the window was looked at. It may seem pre-

sumptuous thus to criticise one of the best works of the day; but the admiration which we felt for it, has led us to compare it more rigidly with the windows at Brussels, and to arrive at the conclusion that it would suffer by comparison in point of general effect, though it would doubtless be superior to them in artistic refinement and drawing. Compared, however, with the more modern works, it appeared to advantage; for the quantity of white light introduced in the upper part of the design, in the Madonna, and in the tracery above, the angels, the crockets, and above all, in the ornamental bands or fillets which served at once to connect together and to frame the different subjects, imparted to the window a silvery or glass-like effect, which none of the others possessed, and which completely rescued the work from the imputation of being like a fresco painting. The execution of the crockets and of the foliaged ornaments round the shield was quite perfect; but perhaps the greatest display of skill is the manner in which Dante's head was made to stand free from the chair's back. The representation of one of the ladies' silk dresses and of the lining of Dante's cloak was a wonderful achievement in painted glass, and perhaps could not be accomplished in a work in which clear lights were considered indispensable.

In conclusion, we have only further to observe, that the defects which we have ventured to notice are those which prevail very generally in the works of the present day; but the beauties exhibited by M. Bertini in this production greatly preponderate, and are his own.

Capronnier, J. B., Brussels.—The conditions of the art of glass painting appeared to have been complied with, on the whole, in this work more fully than in any other of equal or superior size in the Exhibition: for not only was the drawing good, the composition simple, and calculated for distinctness of effect at a distance, but the angular character of the draperies, and the fineness and decision of the entire execution, were admirably suited to the nature of painted glass. The style principally followed was that

of the first half of the sixteenth century. The absence of clear light, and over-painting of the head of the principal figure, were to be regretted as deviations from what we consider to be a correct observance of the style adopted. Still it is impossible to refuse to this composition a first-rate place.

CHAPTER VI.

EDINBURGH REVIEW—LETTERS FROM M. BLANQUI—FIRST IMPRESSIONS — CLASSIFICATION—WEALTH OF ENGLAND—MR. PAXTON—INAUGURAL DAY, ETC. ETC.—LETTER II: GRANDEUR OF THE EXHIBITION — ENGLISH HOSPITALITY — REFRESHMENTS—FRENCH DISPLAY — ENGLISH MACHINERY—BOHEMIAN GLASS, ETC. ETC.

With a prescient glance, savouring of vaticination, an able writer in the *Edinburgh Review*, descanting on the great theme of the day, the topic of all hearths, the chosen subject of Fame—after detailing the enormous extent of labour and research, the unheard-of expenditure of materials employed in the composition and printing of the mighty catalogue, whose myriads of copies flowed in so vast a stream through all parts of the civilized world,—gives promise of future still more elaborate works on the inexhaustible treasures of the Great Exhibition.

With the fact before our eyes, exclaims our writer, that the average number of volumes in ten of the largest libraries of the world* exceeds but by one half the volumes thus pushed into circulation, we cannot feel much

* Number of volumes in Bibliothèque du Roi, at Paris, 650,000; Munich, 500,000; Copenhagen, 400,000; St. Petersburgh, 400,000; Berlin, 320,000; Vienna, 300,000; British Museum, 270,000; Dresden, 250.000; Milan, 200,000; Gottingen, 200,000; Bodleian, 160,000; Trinity College, Dublin, 100,000.

surprise that this catalogue should, like Aaron's rod, have swallowed up the whole literary activity of the last twelve months, and that the ordinary book trade of the country should have been almost altogether suspended. Nor should it be forgotten that much of the knowledge and information—forming the staple of the book trade in ordinary times—has been forced into new and unaccustomed channels by the necessity for its rapid dissemination within the limited period of the illustrations remaining accessible. In almost all of our leading political journals the new facts of science and art, dressed up with all the attractiveness of news, were related in a form that admitted of easy modification in their statement, and discussion in their bearing. That this lull is but the prelude to animated gales we feel confident. The past few months have been a period of patient suspense or critical examination. We have had the things themselves before us. A knowledge of their qualities must precede any theoretic analysis. It is also a most important fact, which seems to have been little regarded, that the leading scientific minds of Europe have been hitherto in a measure bound to silence and secrecy, from being included in the lists of the juries. But let this seal be once removed —let the critical reports of thirty sections, and at least one hundred and twenty sub-sections—giving the history of what has been, and is, and guesses at what ought and will be in every department of knowledge—and we have little doubt that a goodly array of commentaries, theories, systems, in the old established form of full developed tomes—besides all the lighter skirmishing of pamphlets—will soon make their appearance. It is scarcely too much to predict that for every three lines in this catalogue (the average length of a description) we shall soon see at least one or two works issue from the press, either questioning or discussing the merits there claimed, or the abstract principles involved in their statement. The wrongs, hardships, and injustice which have been hitherto tamely endured, by all whose contributions have been

placed by the jurors in any other than the highest category of merit, will find a vent when these violations of all truth and reason become known.

To this prediction might have been added, with equal certainty, the foretelling of the appearance of a variety of works, on which all the industry and talent of our best artists would be employed to illustrate and perpetuate the recollection of the Great Wonder of the Age. Our spirited and liberal publisher has done his best to ensure a high station for the present work among the numerous competitors with which it is surrounded, and we trust, from the success and the praise it has already met with, as well as from our anticipations for the future, he will be able to exclaim with the poet—

"Opus exegi ære perennius."

Foremost among those writers, who rushed to the literary field to bear testimony to the grandeur and excellence of our magnificent Exhibition, were the French, who, with their usual generous and chivalrous feeling, accorded their full meed of praise to a rival nation. We have already noticed the observations of M. le Moinne, and now turn to those of M. Blanqui, a member of the Institute of France, which, from time to time, we propose to lay before our readers, and which we hope will equally serve for their instruction and gratification.

LETTER I.

The first impression created upon the mind of the spectator on beholding this magnificent structure, erected with almost miraculous rapidity, is that of marvel at its grandeur, simplicity, and elegance. All the proportions are maintained with consummate art, and with mathematical precision. The horizontal measure of 24 English feet was taken as the unit of the building, every horizontal dimension of which is either a certain number of times or divisions of 24 feet. For instance, were it required to elevate any part, two pieces of 24 feet were placed one on the other and thus

a height of 48 feet was obtained; and in the same manner a height of 72 feet is reached by the addition of another piece of 24 feet. The same as to length or breadth, which is always a multiple of 24. The result has been the formation of a symmetrical palace, constructed of pieces of cast-iron of equal length, fastened together with iron bolts, and nearly all cast after the same pattern, or, as we should say in political economy, of the same standard. Should it be found necessary some day to pull down this edifice, it may be taken to pieces, and rebuilt elsewhere without any change.

The building consists of an immense nave, transversely intersected by a shorter one, called the transept, of a height sufficient to enclose trees of venerable growth in perfect preservation, producing a most charming effect. An upper gallery, approached by numerous and commodious staircases, runs along the whole of the building. From this point I was enabled fully to enjoy the magnificent spectacle of the opening ceremony, at which there were present more than 20,000 persons, most of whom were arrayed in the most elegant attire. The English papers will not fail to give you the details of this splendid solemnity, to the *éclat* of which our organs and organists greatly contributed. It was truly a noble and most imposing spectacle.

Previous to entering upon my feeble labours with regard to this great Exhibition, I must give you a general outline of the manner in which the different nations are classed in the respective places allotted to them. England has retained for herself half of the ground—the entire of the western part of the Crystal Palace; and it must be acknowledged that she has so well filled it that she cannot be blamed for having appropriated to herself the lion's share. The space in the eastern side is divided—it must be confessed somewhat unequally—among all the other nations, and in this portion France bears the palm. The transept is like the equator of this industrial world. China, Tunis, Brazil, Persia, Arabia, Turkey, and Egypt,

are grouped near to it like a kind of torrid zone. Conspicuous among the colder regions stands Switzerland, whose exhibitors have distinguished themselves by their promptitude, and the happy arrangement of their contributions. There they are united like the children of one family, with exquisite taste and the most pleasing harmony. Be assured they will create an impression. Spain, and even Portugal, Italy and its different states, have sent products, doubtless insufficient to exhibit their agricultural and manufacturing position; but these second-rate states have contributed works of art or raw materials of a somewhat original character.

France was really not ready, and a few hours before the opening, a crowd of exhibitors, in their shirt-sleeves, might be seen hurriedly arranging their most beautiful wares. As regards taste, art, and elegance, nothing was wanting; and I may say that the general impression was, that France was pre-eminent in its artistic superiority over all other nations. If I might venture to hazard an expression without wounding any one, I would add, that all the products, from whatever part they have come, have a common and provincial apppearance, when compared with those of France. The French articles alone bear that stamp of elegance which is due to the talent of our designers, and to the incomparable skill of our artists. To execute anything to equal them, other nations must deprive us of these, and, unfortunately, the revolution of February has lost us more than one. The United States, which occupy the eastern extremity of the large nave, and whose Eagle, with outstretched wings, soars over the whole Exhibition, have sent mostly raw materials, and few manufactures. It is said that they have sulked, and it would be unjust to judge of their industrial power from the specimens—moreover very remarkable—which they have exhibited. Austria and the Zollverein of Germany are the nations which, together with Belgium, occupy the most distinguished rank after France.

Austria exhibits products sufficiently remarkable to

astonish the most competent judges, and those best acquainted with the country, from having made it their especial study. Russia is still behindhand; but it is generally understood that the contributions from that country, impatiently looked for, will manifest a progress not less astonishing than that of Austria.

That which struck at the first glance the most practised judges, were the truly novel and curious raw materials from India, Australia, and the American colonies; among the contributions of England, the carriages, the machinery, and above all, the chemical products, which are admirable —prodigious; in Austria the glass-works, shawls, and carved work; in Belgium, the lace and fire-arms; in Switzerland, the muslins and ribbons; in France, the works in precious metals of Oudiot, the bronzes, the shawls, the carpets, the cloths, and the woven goods of Alsace. When you cast your eye upon this panorama of the industrial world, your attention is so much divided that the sense aches at it. But, be assured, that from henceforward the English have inaugurated a new era. The whole world will receive a lesson in that country, where the peaceful struggle of nations is proceeding with so much *éclat*.

In order to draw as much instruction as possible from this inexhaustible field of study, it behoves us to omit nothing essential. Everything here is so different from what we are accustomed to see, and all has succeeded so well, that we may find plenty of matter of useful information, if we will lay aside, for the nonce, our natural pride. Thus, first, to speak only of the idea itself, the mere enunciation of it was sufficient to excite the enthusiasm of all the leading men of this country. They assembled; they calculated the cost of an immense edifice, worthy of the undertaking; they appealed to the most distinguished architectural talent of all countries; and when it became necessary to find the requisite pecuniary resources, the Bank of England opened its treasures, upon the sole condition of obtaining security for the sums it might advance.

Immediately the highest and wealthiest of the land hastened to co-operate in this great national work, by offering the guarantee of their fortunes. Noblemen came forward, some to become security for £8,000, some for £20,000, others for £40,000 pounds. One private individual is said to have subscribed to the guarantee fund for £50,000.

Whilst this significant proof of the confidence of the wealth of England was given, the subscribers for the season-tickets added their guarantee to that of their munificent countrymen, who so spiritedly had come forward to carry out this grand project, which originated in France, but, like many others, with such barren results for our country. It is now almost placed beyond doubt that the undertaking will not only be most advantageous to England, but that there will be a large pecuniary surplus. Mr. Paxton, the able designer of the Crystal Palace, itself unquestionably the most wonderful specimen of English industry, on the opening day headed the royal procession. It was at the express desire of Prince Albert that this public honour was paid to the architect who had erected a marvel to enshrine so many other marvels. Thus England, after bringing to an auspicious termination the project of an universal Exhibition, did not forget worthily to honour those who so much contributed to its success. Could there be a more popular sight, I would ask, than that of this humble architect, this builder of hot-houses, walking at the head of the royal procession of the Queen of England on such a day? The interior order of arrangement of the building is also beyond all praise. The nations are arranged in order, according to the importance of their contributions, and are distinguished from each other, either by having the names or the flags of their respective countries displayed over their compartments. The approach to all the stalls is perfectly easy, the circulation everywhere free and commodious. The articles are exhibited in classes—machinery, carriages, and woven goods, of the same kind, being pretty generally placed

together. Each nation has had perfect liberty to fit up and arrange, according to its own peculiar taste and fancy, the bays and glass cases for the display of its goods. Hence a diversity has resulted, not less interesting than the goods themselves, and which, in a somewhat original fashion, represents the characteristics of the various nations enlisted in peaceful struggle. England, which, as I have said before, has appropriated to itself one-half of the entire space, had to provide, besides, the best means of insuring the comfort of the visitors, and the embellishments which should make the great building worthy of its destination. These results have been most happily achieved by the distribution in the middle of the principal nave of all the large casts or pieces of sculpture contributed by Prussia, France, and Belgium, but particularly Prussia. At intervals several gushing fountains, one of which is a magnificent crystal one, spread freshness and animation over this vast space, through which reverberate the sounds of three organs erected in the most original and picturesque fashion.

Lastly, some venerable trees, preserved as a kind of scale by the aid of which the height of the immense fabric may be measured without effort, add the charm of their rapid vegetation to this graceful and imposing *ensemble*. Such is, in its simple grandeur, the general aspect of the Exhibition of all Nations. On the inaugural day there were upwards of 25,000 persons present, and yet the extremes of the building appeared like a desert. The hum of these thousands of voices was hardly to be distinguished, and was really lost in this aërial fabric, from which an azure glimmer, like that of the firmament, was shed upon the multitude, producing a most singular and unexpected effect. Nothing, also, can be more striking than this buzzing of so many different languages and the chequered array of the many grotesque costumes of all these foreigners.

Each nation occupies an unequal space at the universal Exhibition; and it is but just to remark, that several

among them—foremost of which is our own—are only represented in a very imperfect manner. It is evident that the North Americans have only sent to this great gathering some indifferent goods, and they have had to give up to neighbouring exhibitors a portion of the space which was useless to them. A few ploughs, some canoes, some very inferior maps; such is the actual stock of the North American portion of the Exhibition; but every one acquainted with the industrial skill and laborious energy of that great people must admit that its productive powers are not represented by these few sorry specimens.

Spain has furnished little beyond raw materials, some wool, a few silks, and scarcely any woven goods. Catalonia, the last haunt of the protectionists of that country, has not exhibited anything. It feared, not without reason, being crushed by the comparison of its wretched cotton cloths with those of the whole world, and being called to account by the Spanish people for the tribute which it levies upon them, almost without profit to itself. But the experience will not be the less decisive; and, by allowing judgment to go by default, the ashamed protectionists will not be the less condemned—some for their impotence, as in the case of Spain, others in consequence of their inferiority, denied by themselves, and from motives of cupidity, as in France. At every turn in this Exhibition the truth strikes every one.

Only look at the Sheffield cutlery! what admirable variety! what richness! what amazing cheapness! as the English say, with pride and with reason. And we have also reason to say—"When our manufacturers shall have iron and steel at more reasonable prices, they will manufacture equally well." But our iron-masters will not have it thus. Look, again, at the English carriage department, exhibiting such variety, richness, and elegance; yet the importation of carriages is prohibited in France, and France is thereby deprived of the means of comparison and imitation, which would greatly benefit the coachmakers themselves. And so to the end of the chapter. We shall

demonstrate, beyond the shadow of doubt, that there would be no want of superiority in our manufactures from the day when France, exempted from the tribute which is levied upon her under the guise of protection, shall, in the plenitude of her liberty, exert herself without undergoing or imposing the yoke of restriction.

This fact is especially striking on examining the Swiss department of the Exhibition. Switzerland occupies in the building a limited space. It is a land of free trade, mountainous, and without facility of communication, and, nevertheless, it has acquired a very distinguished rank in European industry. It is really wonderful to see the elegance of its Bâsle and Zurich ribbons, its embroidered muslins, its taffetas, and its velvets, worthy to vie with the school of Lyons, whence, doubtless, they derive their origin. Austria, although it leaves much to be desired on the score of taste, even in its Bohemian glass, and although exhibiting a great want of design in its exquisitely-carved furniture, still merits an honourable place by the side of the Zollverein and of Russia, which seem to exhibit more life and progress.

I will not at this stage venture to hazard a premature judgment. It is only after an attentive and comparative study of all these innumerable products, that it will be possible to attempt expressing a serious and profound opinion on so many *chefs-d'œuvre*, and on the relative value of each country. Suffice it to say, that, as regards France, our manufacturers of Lyons, of Mulhouse, of Tarare, and of Roubaix, had scarcely commenced the arrangement of their goods, notwithstanding the zeal and diligence of the commissioner-general, M. Sallandronze, whose attention and courtesy are above all praise. It certainly was not his fault that goods left at Dunkirk, or at the railway station at Paris, were not displayed sooner. But we shall have lost nothing by waiting; and I dare to assert that, in spite of numerous gaps, the French exhibition will ever be what it ever has been in our own country, as elsewhere, unique for good taste, gracefulness, and elegance in every department.

LETTER II.

Before giving any definite opinion upon the ultimate results of the Exhibition, I shall have much to say with regard to it as a whole, its grandeur seeming to increase the more minutely it is examined. The observer is, as it were, carried away by magic from country to country, from east to west, from iron to cotton, from silk to wool, from machines to manufactures, from implements to produce. You wander to and fro, your eyes perpetually dazzled by a kind of mirage, scarcely being able to cast even a glance at the visitors from all countries of the world, who are, nevertheless, not the least curious articles of the Exhibition; for, if there is a vast quantity of goods in all the galleries, there is also a crowd of Englishmen, of Germans, of Frenchmen, of Turks, of Italians, of Spaniards, of Indians, whose motley costumes deserve the attention which is still withheld from them, in consequence of its being diverted in a thousand directions by the all-powerful fascination produced by the magnificent spectacle of so many *chefs-d'œuvres* of human industry.

I cannot too strongly recommend to my fellow-countrymen to come and visit this marvellous Exhibition at all hazards. They may be assured that, during the course of their lives, they will not look upon its like again. But, first, we must warn them against the spirit of depreciation which has distorted the truth in several of the French papers. It is not true, as it has been unscrupulously asserted, that no exhibitor has been admitted without paying three guineas for a season ticket; all exhibitors, on the contrary, have free admission on presenting a ticket issued at the office of the commissary-general. Neither is it true that apartments are enormously dear; they are not let higher than usual, and they are not all occupied. All classes in this country manifest eagerness to show hospitality to strangers. To whatever rank they may belong—for here there is rank—strangers are sure to find, among their equals in position, friendliness and cor-

diality. There is nothing talked about but friendly soirées. To commence with the scientific. The president of the Royal Society is this month to give three routs to the *savans* of all nations. Lord Granville has thrown open his mansion, and the queen will give several balls. All the corporations are making preparations worthily to entertain their guests. The lord mayor is to give a splendid entertainment at Guildhall, to the principal manufacturers who have contributed to the success of the great undertaking. Were I at liberty to quote names, besides those of official persons, I could furnish you with a really curious list of the most eminent men in various walks, who have deemed it a duty to do the honours of their country to the entire world summoned to this great federation. But, above all, those whom I would desire to see arrive in crowds at the Universal Exposition, are the French artisans. Our great manufacturing towns and manufacturers cannot make too great sacrifices to send over the largest possible number. A special agency should have been established in London, with the view of facilitating to them the study of those questions which interest them most, and to initiate them into those marvels of art, the bare sight of which elevates the mind above our miserable pothouse politics. French workmen stir abroad too seldom, and even then rarely beyond France. In coming to London they would, with very little effort and at a trifling expense, make the tour of the world—they would learn more in a week's visit to London than ever they learned—excuse me saying so—in clubs, when clubs were in existence.

It is here, in fact, that we must come to learn what industrial trophies the spirit of order and the genius of man, bent to industrial discipline, can achieve. Only think that this immense Crystal Palace has been cast, piecemeal, and put together in less than six months; cast is literally the word, for there was not so much as one piece of glass and iron of the myriads of pieces which compose it, in existence in the month of September last.

And when within its precincts even now we observe the admirable order which reigns throughout, when we behold thousands of labourers assembled in silence in small groups at meal times, under the direction of their foreman, with an almost military discipline, afterwards leaving through the small exit-doors, without confusion or hindrance to the public, we can better understand this wisely-regulated power, master of itself, which forms so striking a contrast to what we behold in our country.

Permit me to add some details which, I think, will not be without interest to the visitors from our country, and which may, perhaps, induce others to come to this great gathering. The arrangements for the disposal of the space have been so well made throughout the whole of the building, that even on the most crowded days there has never been the slightest obstruction. Sixty thousand persons can walk about with ease, and at the same time without being in the least incommoded. A large number of easy seats are distributed along the entire length of the galleries for those who are fatigued. Three large refreshment-rooms, where everything is sold at moderate prices, according to a tariff conspicuously displayed, afford visitors the opportunity of spending the whole day in the building without being obliged to leave to take their meals. The price of an immense catalogue, by the aid of which anything may be found with the greatest facility, is limited to one shilling.

Nevertheless, our countrymen do not as yet arrive in large numbers, and notwithstanding the activity which they display, the French expositors are still behindhand, without a pretext for excuse like Russia, whose goods were detained by the ice of the Baltic. As these magnificent goods are opened to the view, and are displayed in the places allotted to them, the influx of visitors commences. Already the English ladies may be seen gazing with rapt admiration at our gallery of shawls, at the jewellery of Froment Meurice, or the works in precious metal of Odiot. What will it be when Lyons and Mul-

house will have displayed their unrivalled productions? Our cabinet-makers of the Faubourg St. Antoine have been greeted with a general burst of admiration. They alone, up to the present moment, are completely established in the gallery which has been apportioned to them, and their works immeasurably surpass anything that has hitherto been attempted in this branch. Oh, matchless workmen! why do you not make more furniture and fewer revolutions.

That great branch of English industry, machinery, is now also beginning to work. You know that the English have conceived the happy idea of erecting outside the building a steam-engine, conveying by means of subterranean pipes the motive power throughout the building. It has been so cold during the last few days that the steam, being condensed on its way, did not reach its destination; but since it has, a vast number of spinning, weaving, and other machines, may be seen at work side by side, directed by workmen in the costumes of their countries and calling. One of our men who had the charge of a spinning machine, having the other day tied a broken thread, "Bravo, Frenchman!" exclaimed a number of voices, and overwhelmed him with applause. Everywhere the principals exhibit their machinery to the public with the utmost readiness. Pumps, of which there are several, of novel and powerful effects, throw out veritable cataracts. It is in this department that the English shine and are pre-eminent above all other nations. Their immense display of machinery resembles an artillery park. There are engines for steamers, of 700 horse-power, of incomparable perfection; gigantic eight-wheeled locomotives of novel construction, Crampton's patent, said to be capable of running seventy-two miles an hour with perfect ease. Their hydraulic presses surpass all proportions hitherto known. They have exhibited the one used in raising the Britannia Tubular-bridge, that vast tube suspended in the air through which runs a railway, and under which a ship of the line can pass at full sail. Besides these huge spe-

cimens of engineering art, there are on all sides hundreds of small machines, executing before the public the most ingenious tricks, from the manufacture of knife-handles to that of letter envelopes. In the different processes employed by the English, it is easy for an attentive observer to discover the distinctive character of the nation in point of political economy. They work particularly by means of their capital, and in everything they have recourse to mechanical means. Their Crystal Palace is composed of three or four different models of cast-metal, of which they have worked off some hundred thousand of copies, of which they might, in case of demand, immediately publish five or six editions. Their printed calicoes, which are not equal to ours in taste, surpass them in cheapness, thanks to their mechanical power, which enables them to produce millions of pieces, and thus almost reduces to nothing their general expenses. The bold reform which they have made in their tariff and navigation laws has been an actual increase in the wages of their workmen, the interests of whom the government takes to heart, and for whom it acts more efficaciously than our government, without a perpetually heaping of stale and fulsome compliments upon them.

But it is, above all, in the lower qualities of the raw materials that the English shine. This department of the Exhibition will be visited with care by reflecting minds, who know the real source of national wealth, and where an enlightened people should go in search of it. The English Exhibition offers in this respect a spectacle worthy of the liveliest interest. They have exhibited with a proud simplicity, the most varied samples of their subterranean produce. Among these may be enumerated, within and even outside of the building, enormous masses of coal from all their mines, with small models of the works of the mineralogic sections, and all the accessories of this curious industry. They have likewise exhibited specimens of all their building-stone, their slates, their chalks, their plasters and their mill-stones. Their iron, coal,

lead, tin, and copper mines, are represented by the richest collection of minerals, in every stage of preparation and on an immense scale. Everything is explained by drawings, models, tools, forges, and furnaces, and the whole is worked by little figures similar to children's toys.

It is evident that few of the English producers have failed to answer the summons to the general gathering, and the more carefully the great gallery is visited—that is to say, half of the entire space occupied by the English—the more one is struck with the display of power and riches of this great people. The struggle, in fact, is only between them and us. Belgium and Germany, no doubt, deserve particular attention; but the real competition is between France and England. All the other nations will only, in this strife for the palm, play the part of supernumeraries. They themselves admit the inimitable superiority of the two great industrial powers of our time. It by no means follows that therefore the efforts of Austria, Russia, the Zollverein, and even of Switzerland, can be spoken lightly of; but all these united would be unable, for the present at least, to enter the lists with the two first manufacturing nations of Europe.

It is by studying in detail the respective merits of all the people invited to concur in this great assemblage of nations, that we shall be able to award to each the degree of merit to which it is entitled. Saxony, for instance, has sent topographical maps of such rare perfection, that, in point of engraving, they immeasurably outstrip the most wonderful things of the kind that have been attempted by France, England, or even the ordnance of Austria, so justly renowned in Europe. There is a map of the environs of Dresden, which is a real *chef-d'œuvre* of its kind, and well worthy the attention of our officers. The advancement of more than one art may be judged of by such specimens, which honour the nation capable of producing them. The glass work of Bohemia has upheld its old reputation, which our protectionist manufacturers have not dared to compete against. But protection, gentlemen, has

had its day, and ere long, like feudalism, it will only be an insolence of the past.

We shall at length penetrate the mysteries of the cost price system, and we shall know what tribute France pays to a few manufacturers who have hitherto levied a downright poor-rate upon her. Those who have refused to exhibit have impliedly acknowledged the futility and uselessness of the protective system. They feared the exposure in all its nakedness of a system which henceforth can have no other possible result than that of raising the price of things, and condemning France to dearth, whilst everywhere else nations labour to achieve cheapness. After international exhibitions, prohibition will become simply an absurdity. Is it to make us suffer the torments of Tantalus that we have been summoned to this grand spectacle? What! we shall not be able to receive at our domestic hearth a wadded sheepskin, a knife, a razor, a glass tumbler, a cast-metal chimney-piece, merely because there happen to be in France a few private individuals who imagine it to be to their interest that these things should be prohibited!

No, no; this scandalous state of things cannot last long. France, I hope, will soon be tired of the reign of ignorant declaimers, and will profit by the unmistakable lessons which spring from the spectacle before our eyes. When the whole world shall know that the Almighty, and the genius of man, His noblest work, have created throughout the earth the elements of well-being by means of labour, and that a little commercial freedom would suffice to diffuse these blessings, it will no longer be possible to maintain the restrictions which lower us to the rank of nations still in their swaddling-clothes. All that we behold here cannot be a mere theatrical representation, calculated to amuse idlers, but a decisive inquest, at the issue of which the old Chinese brick-wall of the insulation of nations shall crumble away under the public scorn.

CHAPTER VII.

THE FINE ARTS COURT—ARMITAGE'S SYBIL OF PEACE—WOOD WHITTLING, ETC.—AMBER—ITALIAN PAPER—WINSOR AND NEWTON—ROBERSON, ROWNEY, AND MILLER—BAXTER, AND KRONHEIM—ENAMELS BY ESSEX—WOOD CARVINGS—MECHI'S FARM—TESSERAN AND ENCAUSTIC TILES—LITHOGRAPHS—WYON'S SEALS—PRINCE ALBERT'S MODEL LODGING HOUSES FOR FAMILIES.

If, according to the philosophic axiom, "things are known by their opposites," then the pretentious title given to this portion of the Great Exhibition, of The Fine Arts Court, was most wise and judicious, aptly illustrating the truth of the oft-repeated line of the poet, "Lucus a non lucendi." Every one more or less deeply versed in the cheerful subject of criminal statistics, has seen those strange foreign maps, in which the different degrees of moral culpability of a whole nation are rendered visible at a glance. Thus while some departments are made to assume an unenviable hue of black, others appear on the contrary quite fair, with of course numberless shades between, denoting clearly the average depravity of these provinces. If an industrial map of this description had been made out of the contents of the Great Exhibition, we know of no compartment which would have come out of a more unmitigated black than the Fine Arts Court. It is quite incredible what an agglomeration of artistic delinquencies were there offered to mortal vision, thinly scattered with perhaps a dozen works of real merit and sterling character. Foremost amongst the latter we would place Mr. Armitage's "Sybil of Peace," whose attitude and expression seemed to indicate a doubtful sense of the honour or possibility of mixing in such company. Her glances seemed less directed to the smouldering implements of war at her feet, than at the dubious carvings, would-be new inventions, and the thousand

knick-knacks, which would just have passed muster in some provincial museum. Perhaps one of the most deplorable symptoms to be met with in the Fine Arts Court was the boast of self-tuition; and the egregious complacency with which this was announced, not to claim leniency for such efforts, but as it were calling for superior admiration at the results. Every man who could whittle at wood, who could handle card-board with a pen-knife, or design with a hot poker, at once fancied himself a prodigy; cork, elder-pith, bog-wood, and leather, were made to alternate in the abominable mimicry of nature.

Before noticing more particularly the few good specimens of decorative manufacture, the raw materials of art collected here and elsewhere call for notice. At one of the nave entrances of the Zollverein department was an unpretending little box, containing, besides numerous fragmentary specimens of amber, different solutions of this material, which have attracted the attention of the artistic community. In three small glass vials might be seen that problem to the ancients, the "magisterium succini"—a solution of amber, by means of alcohol or volatile oils. The "succinic acid" was here in a state as clear as it has hitherto been turbid. An ample account of this vehicle is to be found in Sir Charles Eastlake's able work. Merely indicating the subjects to those more immediately concerned therein, and pointing to the numerous specimens of amber, rough or ready, dug out of pits, or washed on the shores of the Baltic, we pass on. Whilst every one must easily comprehend that Dantzic must always have the command of the amber trade, owing to natural or antediluvian laws, which cause the material to be blown on its coast, it becomes just as difficult to understand why in Italy the manufacture of paper has remained stationary. Strange as it may seem, the drawing paper still in use is now made at the same place, and we believe by the descendants of the same firm which furnished Italy's greatest draughtsmen with materials; the watermark clearly indicating Fabriano, between

Ancona and Perugia. While thus seemingly digressing, we now arrive at the driven point. Both the northern amber-varnish and the southern paper are allowed to be the best for their several purposes; and yet neither are to be had, except of course in the gross. Neither were to be found, for instance, in Winsor and Newton's splendidly got up case of artistic materials, in the gallery allotted to the chemical compounds. Here might be found in tempting array every vehicle from poppy to mastic, from copal to linseed, but no label pointed to the mixture exhibited by a Dantzic apothecary. Messrs. Winsor and Newton, of Rathbone-place, exhibited cobalts and cochineals, chromes and cinnabars, emeralds and ochres, canvasses and panels, brushes and badger tools, which even a Gerard Dow or a Mieris would in vain have called for. In the Fine Arts Court, Messrs. Roberson, Rowney, and Miller, erected stands of artistic manufacture. Whilst Messrs. Roberson had successfully solved the problem of blending copal and varnish into what is known as their medium, Mr. Miller had taken out a patent for having rendered colours vitrifiable, and in consequence more durable. Silica is the name of the substance, which is employed alike in oil and water colour. While, however, bearing ungrudging witness to the decided superiority manifested in the method of preparing and grinding colours, it is impossible not to perceive the glaring errors into which that very perfection may have led us; and it is not going too far to assert, that all the schemes for producing paintings by mechanical processes, have ended in the utter discomfiture of the system. Messrs. Baxter and Khronheim can never be conceived to be even art's journeymen, as long as they imitate painting so abominably. Blocks, in the heads of these gentlemen, assume all the virtues of brains. If Mr. Baxter crams an incredible number of tones into a very limited space, Mr. Kronheim, on the other hand, offers some compensation, negativing his scale of harmony as far as possible. Both are supremely painful for two reasons—first, because they annihilate all

sense of form and light and shade; secondly, because the colours as put on are essentially false and inharmonious. This statement of plain fact is only warrantable by the strange infatuation with which these paintings are held up as miracles of power and invention; they are as paltry in power as others by hand are the reverse. Nevertheless, as inducements to a more general love and study of art, they may be useful, inasmuch as to the uncultivated eye the display of crude and gaudy effects of colour, are more attractive than the sober and chaste realities of truth and nature. As a contrast to these puerilities, we need scarcely point to the enamels of Essex, in which surprising fidelity in reproduction is united to imperishable execution. Though Mr. Carrick does not lay much stress on intrinsic durability, it is but too evident that the relatives of those he has delineated on white marble, in preference to the usual ivory, will be anxious to combat with care, the effects of time on the too-fleeting colours. Other miniatures of royal ceremonies may possibly in time acquire that interest with which their execution as yet fails to invest them. By far the pleasantest features of this compartment were the wood-carvings executed by Wallis and Rogers. We shall, however, be brief in our notice of these objects, as we have already devoted a chapter to the subject in an earlier portion of this work. The first of these gentlemen, perhaps, followed a little too closely on the heels of Grinling Gibbons, in the way of composition, though perhaps he is superior in other respects. Mr. Rogers appeared to have nursed his reputation in his Cradle,—a most dainty and delicate piece of workmanship: he must, however, be on his guard against his finikin tendencies: the lime-tree and boxwood, doubtless, invite detail, but the British oak is not to be tickled with penknives. Larger tools were evidently employed on the Kenilworth buffet, exhibited by Cooke and Sons, of Warwick. It is massively constructed, and not over-elaborated with figures, and these skilfully executed; nevertheless, a more decidedly Elizabethan character would have been desirable. There

was Elizabeth in one of her progresses; there were courtiers and poets; and, more conspicuous still, dancing bears. Though sometimes, it is said, still to be met with on occasions of festivity, this animal has hitherto been confined, as a decorative member, to Bernese monuments. Pleasant associations, however, and difficulties vanquished, served to render the piece of furniture unusually interesting. The same could scarcely be said of the Irish bog-yew carving, which was made the medium of compositions of "Harpers in Tara Hall," Cormac and Brian Borohme. It is difficult to decide whether these, or the Edinburgh pier-table carvings, bid more defiance to an invisible foe than to the commonest rules of design. In comparison with these, the rough carpentry of the Victoria shiphead almost elicited admiration. One could fancy this figure already mounted on the prow of a vessel, and steering clear of the obstacles of an over-crowded harbour. The spectator might well wish to follow her example. Here to the right we fell foul of a three-decker, 120 guns; to be sure, its substance was only cork, but cork of as inferior a description as the handicraft bestowed upon it. Turning away from this, and a little way off, you came in collision with the Dundee Anglo-Saxon arch, which manifestly bore off the palm of ugliness, only equalled by its originality. It would require the whole vocabulary of tracery to distinguish one after the other five orders superinduced. It would seem as if the architect was anxious to collect all the fragments of Saxon architecture into one composition, just as another gentleman thought fit to gather the valuable morsels of the shattered Portland Vase. Flying from the frigid "Altar of Minerva" by Pidgley, one found pleasant shelter in Mr. Mechi's farm close by. While occupied with this charming model of rural agriculture, the eye was insensibly attracted to certain azure combinations, tesseræ and encaustic tiles; at once the mental vision wandered from the precincts of Tiptree Hall to the Hall of the Lateran.

The lithographic ventures, as might have been expected,

were highly creditable to us in the several branches of landscape, architecture, and their components. But it is lamentable to reflect that not the slightest hope was held out of mitigating that pictorial nuisance, the vast annual influx of foreign studies of heads and figures. Admirable as are the productions of Hullmandel and Walton, whose prints from Cattermole are only next best to originals: also the works of Haghe and D. Roberts, printed by Day and Son, &c., these either cannot or will not compete with Lemercier, Jullien, and Company. The fact is, that peculiar branch to which attention is more particularly directed on the continent, is with us entirely left to ticket embellishers. To the man through whose agency the world is made acquainted with certain incomparable pickles and pomade, soap and salad oil, &c. (samples of which illuminated proclamations most unaccountably found in the Fine Arts Court) to him, as the supreme arbiter of taste, was left the care of producing the most refined subjects. The consequence obviously served to deter the skilful artist from encountering his rough treatment. The seals executed by Wyon need no recommendation of ours. That proposed as a prize medal for the Great Exhibition promised to be a handsome reward, as well as a token of superiority.

With these remarks, which we regret we cannot render more commendatory, we now dismiss the Fine Arts Court, and to refresh our readers by a complete change of scene and subject, invite them to a stroll outside the Crystal Palace, where, at the side of the drive, a little west of the barracks, stands a small block of neat, cheerful-looking, newly erected houses. These were the philanthropic work of the Prince Consort, who, in the midst of the splendid attractions of a court, and the pursuits of science and art in their higher branches, did not disdain to give a careful consideration to the condition of the hardworking artisan, in the humbler fields of industry. It was an intervention which was much wanted, which humanity had loudly called out for in vain, as all know who have inspected the

abodes of the industrious and poorer classes, not only in the crowded city, but in the rural village; for neglect for the sufferings of others, and a niggardly denial of the essentials of health, cleanliness, and comfort, have been equally manifested in the town and provincial districts throughout the country.

This has long been a crying evil, but too long only heard as the wail of the lowly and defenceless, and dependent classes, which found no way into the ears, much less into the hearts of those who should have heard their complaints, and solaced their rugged course of life by all means reasonably within their power. It was not until half-a-dozen years ago that the sanitary condition of the poorer classes was forced upon the attention of the legislature and the government, as a matter worthy of public consideration; and the pleadings of the humane and the warnings of the wise having been fearfully supported and confirmed by that providential scourge, the cholera, a board of health was appointed with certain powers, which have already been put in course of carrying into operation in nearly two hundred populous districts, with already very important and salutary results. The disclosures made by the inspectors appointed by this board, as to the wretched home accommodation of the poorer classes, which existed as a rule, with scarcely any exception, throughout the kingdom; the utter want of drainage, of water supply, of the ordinary precautions for the means of personal cleanliness, and the denial of the breath of life, through a wholesale and almost wilful neglect of ventilation, were such as to startle many even of those inhabitants of the very towns in which these flagrant evils existed. The consequences upon the health of communities were also shown to be most serious, excessive mortality existing in some places to the extent of being *two* and *three-fold* what, with ordinary sanitary precaution, it might fairly be expected to be; two and three-fold what it actually was in some other districts more happily circumstanced. Added to this, the charge upon the public purse in the cases of

sickness, of widows and orphans left to burthen the parish of labour lost by temporary incapacity during illness; and a case was made out which convinced all cool and dispassionate individuals that it was the wealthy who had a direct pecuniary interest in the health of the poor; and that as regarded health itself, they were not altogether exempt from participation in the sufferings of their fellows —the parting breath of the dying pauper not unfrequently poisoning the atmosphere of his richer neighbour.

Upon this subject, also, contemporaneously with the inspections of the board of health, the correspondents of some of the morning papers — more particularly the *Morning Chronicle*—lent their useful aid, and brought in a vast mass of corroborative evidence, thus giving increased publicity to facts already too well established in professional and official quarters.

The journal last mentioned states, in a recent article:— "A couple of years ago our correspondents in the metropolitan, agricultural, and manufacturing districts, painted a succession of the most melancholy pictures of the wretched and degrading tenements in which the poor are lodged, both in town and country—in London alleys and manufacturing suburbs, and in rural lanes. The dens of lodging-houses in the great towns—the cellars and garrets where thousands of unhappy creatures are penned, sometimes three and four in a bed, and very often without distinction of sex—have been amply described in letters pourtraying the east end of London and the huge and swarming towns of Lancashire; while the hovels and dilapidated cottages which stud the agricultural districts, particularly in the south and west of England, have been sketched in colours just as dismal. Turning back to our files of a couple of seasons ago, we find column after column, and letter after letter, devoted to the exposition of the miserable, the worse than savage condition of the dwelling accommodation of a great portion of the peasantry of England. We read again and again of cottages crumbling into ruins—the cold wind blowing in

at every chink and cranny—the rain sopping the mud flooring—the dunghill overflowing and sending its fœtid juice in streams across the threshold. We read of bed-rooms immediately beneath the putrid and leaking thatch —of bed-rooms in which a whole family, father, mother, adult and infant children, young men and young women, all slept together like so many pigs in a sty; of cottage accommodation, in fact, which made us wonder how there was any natural decency and feeling, or human restraint of behaviour left amidst a great proportion of our rural population. In many parts of England it is perfectly clear that the people are not better, perhaps they are worse lodged, than they were under the Plantagenets and the Tudors. No dwelling can by possibility be worse than a ricketty cottage, open to every wind of heaven, admitting rain through the roof and wall, a dunghill piled before the door, and men and women, children and parents, lying down to sleep together on ragged mattresses and straw in the same fœtid, unventilated room. Indeed we suspect that in many cases the condition of our rural population is even worse than it was in the days of the most despotic of our early Norman kings, because a greater proportional amount of rent is squeezed out for accommodation in nowise better than that possessed by the 'villains' and the 'varlets' of the good old times. Rents have risen, in fact, while cottages have not improved; and, worse even than that, as our agricultural correspondents have proved, population has in many districts increased enormously, and cottages not at all. It is to be earnestly hoped that a change in this respect is now at hand, nay, that it has already begun. The conveniently arranged and substantially constructed model cottages in Hyde-park, to say nothing of the model lodging-houses in various parts of London, prove that good houses can now be erected as cheaply as bad ones, and that the building of such dwellings may be made to form at once one of the safest, most profitable, and most philanthropic means of investing money. Those who would be inclined to

sneer at the juxtaposition of philanthropy and profit in the same sentence, know very little of human motive. Men naturally like to get as much for their capital as they can—society would not hold together unless such were the case; and men also—the monetary advantages being equal—just as naturally prefer realising these advantages through supplying the means of comfort and contributing to the well-being, rather than through a bare and insufficient ministering to the actual physical requirements of their fellow-creatures. The new houses erected in Hyde-park are calculated to pay seven per cent. on the outlay—a very handsome return—and they are calculated, at the same time, to rear a population brought up in decent household comforts, adapted alike to their physical and moral well-being."

The model house in Hyde-park consists of four dwellings, compactly put together—two on the ground, two on the first floor; the latter attained by an outside staircase, which gives a feature of architectural beauty to the elevation. Each dwelling (they are all *fac-similes*) contains a general sitting-room and kitchen, entered by a lobby (an essential requisite), two small bed-rooms for the male and female branches of the family, a large bed-room for the parents and the younger children, a scullery, and a decent water-closet. The whole of the rooms are full of cupboards and such conveniences; the building is fire-proof, there being no particle of wood in the whole structure; water is laid on; a passage to a general dust-hole communicates with all the sculleries; the kitchen ranges are models of economical neatness; ventilation has been carefully attended to on the most scientific principles; the walls are built of a peculiar species of hollow bricks, which are cheaper than the old ones, and have another most important requisite, that of deadening sound—and altogether the cottages are models of the most ingenious compactness and simple comfort.

CHAPTER VIII.

COMPREHENSIVE NATURE OF THE GREAT EXHIBITION—WALKING STICKS—PILGRIMS' STAVES—SWORD, DIRK, AND SPEAR STICKS—ALPENSTOCKS—FERULAS—BAMBOO AND ORIENTAL STICKS—STAVES OF OFFICE AND SCEPTRE STAVES—EARLY ENGLISH STAVES—STICKS OF THE TIME OF QUEEN ANNE—CLOUDED CANES, ETC.—GROTESQUE STICKS—PROCESS OF THE MANUFACTURE OF STICKS—CONTRIBUTIONS FROM DIFFERENT COUNTRIES.

One of the distinguishing characteristics of the Great Exhibition was its vast comprehensiveness. Nothing was too stupendous, too rare, or too costly for its acquisition; nothing too minute or apparently too insignificant for its consideration. Every possible invention and appliance for the service of man found a place within its all embracing limits; every realization of human genius, every effort of human industry might be contemplated therein, from the most consummate elaboration of the profoundest intellect, to the simplest contrivance of uneducated thought. The philosopher and the savage stood side by side; the accomplished artist and the rude boor alike were free to choose, "a local habitation," and might each with equal advantage, hope to acquire "a name;" from the wondrous calculating machine, down to the simplest toy, there was "ample space and verge enough" to display whatever might be deemed worthy of public attention. All therefore, from the grave mathematician to the truant schoolboy, might find abundant matter for wonder and delight.

We were led into these reflections after contemplating one of those great master-pieces of human genius with which the Crystal Palace abounded, by casually wandering into a department wherein was arranged every possible form, shape, and variety of "walking sticks;" yes, gentle reader, we repeat, of every specimen and description of walking-sticks, from the plain and unadorned shepherd's staff,

to that of gold and ivory, fit for the hand of royalty itself. We shall select for the amusement and gratification of our readers, a few remarks, on this apparently insignificant subject, from the "Juries' Reports."

"Whensoever," they observe, "the heroic period may be supposed to have existed, the staff, as employed for the support of old age, was then well known, since it is referred to in the enigma, put forth by the Sphynx, and solved by Œdipus." "There is a Being," said the questioner, "which has four feet, and it has also three feet, with only one voice; but its feet vary, and when it has the most it is the weakest." "This is man," was the hero's answer, "who when he is an infant, crawls upon his hands and knees; when he is a man, he walks uprightly, and when he is old he totters with a stick."

The use of the staff for support in walking appears to be so natural and inartificial as not to require any illustration; and yet the Pilgrim's staff of the middle ages, and the *Alpenstock* of the present time, have a certain amount of historical interest. The *Bourdon*, or Pilgrim's staff, was a strong and stout stick, apparently about five feet in length, armed at the lower end with an iron spike, and intended to supply a support and balance to the body, when the traveller was climbing up slippery paths, or steep acclivities. About a foot from the top of the staff was generally found a large protuberance, either artificially or naturally formed around the staff, on which the pilgrim's hand securely rested, without danger of sliding downwards. The lower part of the staff was altogether solid, but the upper joint was a hollow tube, capable of containing small articles, like a long hollow box. It is probable that these articles were originally reliques of saints, or the "signs" as those emblematical figures were usually termed, which were commonly sold at the shrines to which pilgrims travelled, as proofs that they had really visited those sacred parts. In the latter ages of pilgrimage, however, this part of the staff was sometimes converted into some kind of pipe or musical instrument, such as

sticks have frequently contained in modern times. Above the tube, the staff was surmounted by a small hollow globe, and it was also furnished near the top, on the outside, with a kind of crook, for the purpose of safely sustaining a gourd-bottle of water. After the pilgrim had completed his votive journey, and returned from Palestine, he commonly brought with him a branch of palm, fastened into the top of his staff, as a proof of his travel into Palestine or Egypt. It is, however, unquestionable that the pilgrim's staff frequently became the receptacle of secular articles. It is recorded by Holinshed, that in the hollow part of a pilgrim's staff the first head of saffron, afterwards so successfully cultivated at Saffron Walden, was secretly brought over from Greece, at a period when it was death to take the living plant out of the country. The silkworm also found its way to Europe in the hollow of a pilgrim's staff. So late also as the time of Cervantes, certain Spanish pilgrims existed, who had collected upwards of an hundred crowns in alms, which, being changed into gold, they concealed in the hollow of their staves, or the patches of their clothing. It seems to be a natural observation in this place, that the ancient contrivance of making a repository in the hollow of a walking-stick, is not yet obsolete. In the Great Exhibition, Dr. Gray, of Perth, displayed a medical walking staff, containing a variety of instruments and medicines; and the same principle has also been frequently employed for the portable conveyance of telescopes, and other important articles.

Several varieties of sticks were also exhibited, inclosing in them swords, dirks, and spring-spears: the principle of the construction of the sticks last-mentioned being, that they required a heavy blow to be given with the armed end before the strong spring could be overcome which held back the spear-head. Sword-sticks, and dagger or tuck-sticks, are of a more recent period; but this kind of weapon walking-staves is not of later invention than the last century, though that which contained fire-arms existed in the early part of the reign of Henry VIII.

The *Alpenstock* is another ordinary walking staff requiring to be noticed, of modern use, though of great antiquity. It is a stout pole of about six feet in length, provided with an iron spike at the lower end, and surmounted with a chamois' horn as an ornament. It is almost indispensable in mountain journeys, and may be procured for two francs throughout Switzerland.

Another order of walking-sticks comprises those light wands to which the name is now exclusively attributed; and these also are descended from a time of considerable antiquity. The stem of the giant-fennel, the *Ferula* of Pliny, is the chief progenitor of this family, and he derives the origin of the name of the plant either from *fero*, from the stock being employed in walking, or from *ferio*, because schoolmasters used it for striking boys on the hand. It would seem as if the latter interpretation had become established at an early period, since Martial terms the ferula *sceptrum pedagogorum;* and even down to the present day the word popularly conveys no other meaning. The tough lightness of the fennel-wood rendered it especially fitted for a support to aged persons, while the imposing length of the staff gave an air of importance to those who carried it. Hence it became the prototype of those lighter wands, which have continued as a sign of seniority or gentility to the present time.

In oriental countries the substitute of the ferula was naturally some kind of native reed; and the employment of such a plant as a support, and also as an emblem of Egypt, is noticed, in probably a proverbial form, by the Assyrian general Rabshakeh, in his speech to the servants of Hezekiah, in the eighth century, B.C. "Now, behold," says he, "thou trustest upon the staff of this bruised reed, even upon Egypt; on which if a man lean, it will go into his hand and pierce it."—II. *Kings*, xviii. 21. The supposition that the ferula was supplied by some local plant, must be also equally true concerning other regions, and especially in those in which the bamboo was indigenous. This was, probably, the first kind of the cane tube intro-

duced into Europe, since the word *cane*, in all its original forms, appears intended to express a hollow tube or channel, for which purpose the bamboo is still extensively and constantly employed. Although the generic name of cane has long since supplanted all others for ordinary walking-sticks, yet at different periods they have been made of a great variety of materials. A slight glance may be taken at some of the substances employed, and some of the peculiarities of the common walking-sticks of other times.

In the Egyptian sculptures, persons of importance or official rank are represented walking with tall slender staves, having the lotus-flower on the top. Several ancient specimens of these sticks have been discovered in Egypt, made of cherry-wood and other substances, measuring from three to four feet in length, some being surmounted by a small knob, or a flower, and others having a curved projection standing out on one side, like the tusk of a boar, as if it had been intended for the hand to rest upon.

At a very early period of the sacred history, the distinctive character of the staff carried by an individual, is indicated from his immediate recognition simply by the production of it with his signet and his bracelets—*Genesis*, xxxviii. 18–25. Homer has commemorated the "sceptre-bearing princes" of the Greeks, and especially the sceptre-staff of Achilles, adorned with golden studs: "I will swear a great oath," says the hero, "even by this sceptre, which shall never again bear leaves or shoots, nor bud again from the time it left its trunk upon the mountains, when the axe stripped it of all its leaves and bark." These sceptres, although they were indisputably the insignia of rank and authority, were also evidently the usual walking-sticks of persons of the highest class. Agamemnon, it is stated, never went forth without bearing with him his paternal staff of royalty.

In the portraits of many of the noble personages of English history, painted in the sixteenth century, may be seen instances of the richness of the superior walking-sticks carried at that period, when they appear to have

been tall, stout, and mounted and adorned with gold. In 1531 a cane-staff and a stone-bow were brought as a present to Henry VIII., by a certain fletcher, or arrow-maker, whom the king rewarded with forty shillings. Some far more curious instances of canes belonging to the same sovereign are, however, described in the manuscript inventory of the contents of the royal palace at Greenwich, in the following entries:—"A cane garnished with sylver and gilte, with Astronomie upon it. A cane garnished with golde, having a perfume in the toppe; under that a diall, with a pair of twitchers, and a pair of compasses of golde; and a foot-rule of golde, a knife and a file of golde, with a whetstone tipped with golde."

From the middle of the seventeenth century, walking-sticks appear to have increased in luxury, both in regard of the mountings, and also of the materials of which they were manufactured, the improvements being derived principally from France. In the early part of the following century, the most fashionable sorts were made of certain fine marbles and agates, exhibiting either a splendid variety of colour, or a rich semi-opaque plain tint, which was most expressively described by the English term "clouded." These wands were made of the most slender proportions, both on account of their specific gravity and the quality of the persons by whom they were to be carried; and they were often richly mounted with silver, gold, amber, or precious stones. Such were the "clouded canes" of the age of Pope and Gay, which were frequently so greatly valued, as to be preserved in cases of shagreen or sheaths of leather. Every reader of the *Rape of the Lock* will remember—

> "Sir Plume, of amber snuff-box justly vain,
> And the nice conduct of a clouded cane,

as well as Gay's commemoration of the same kind of walking-stick in *The Van*—

> "Here clouded canes, 'midst heaps of toys are found,
> And inlaid tweezer-cases strew the ground."

The most curious account of the walking-sticks of this period, is, however, contained in the *Tatler*, No. 103, written by Addison and Steele, and published on Thursday the 6th of November, 1709. In that paper, Isaac Bickerstaff represents himself as issuing licences and regulations for the beaux of the time, as to the carrying of "canes, perspective glasses, orange-flower waters, and the like ornaments of life." The first part of the essay is intended to ridicule and abolish the prevailing absurd, though fashionable practices connected with walking-sticks; hence the respective parties were licensed to carry them, provided they did not walk with them under the arm, nor brandish them in the air, nor hang them on a button. One of the petitioners desires permission to retain his cane, because it had become as indispensable to him "as any other of his limbs," and because "the knocking of it on his shoe, leaning one leg upon it, or whistling upon it with his mouth, are such great reliefs to him in conversation, that he does not know how he could be good company without it." The cane of this person being produced, it is described to be "very curiously clouded, with a transparent amber head, and a blue riband to hang it on his wrist!"

In the second half of the last century, there was one peculiar form of walking-stick prevailing, which was generally used by females advanced in life. The sticks referred to were between five and six feet in height, taper and slender in substance, turned over at the upper end, in the manner of a shepherd's crook, and twisted throughout the whole extent of the wand. The materials were either wood, ivory, or whalebone, mounted with silver or gold, and sometimes they were formed entirely of a clear pale green glass. The length of the most fashionable walking-stick of this period, is noticed in a number of *The London Chronicle*, published in 1762, wherein the writer says, "Do not some of us strut about with walking-sticks as long as hickory poles, or else with a yard of varnished cane, scraped taper, and bound at one end with waxed thread, and the other tipped with a neat ivory head, as big as a silver

penny." Towards the close of the eighteenth century, two peculiar forms of walking-sticks were commonly carried by the most gay of the young men of the period, one being a very short and strong bamboo-cane, bent over at the top, and the other a stout knotted stick, in which the grotesque natural growth of the wood was frequently regarded as its greatest excellence.

Another kind of walking-sticks comprises those grotesque staves, which have been devised or adopted by individual fancy or eccentricity. It is possible that this peculiar humour may be of considerable antiquity, since the knotted walking-staff and wallet were the distinctive attributes of the Greek and Roman philosophers, and especially of the cynics. The chief peculiarity of this class of staves, however, consists in an ingenious adaptation of the excrescences of the wood of which they were made, into grotesque human heads and faces, of which the Exhibition contained many curious and remarkable instances. The old English form of these staves may perhaps be referred to the baubles carried by the fools and jesters, who were retained by sovereigns and noblemen of the sixteenth and seventeenth centuries. The jester's bauble consisted of a short stout staff, surmounted by the carved figure of a puppet or a fool's head; and the modern practice of carrying sticks decorated with humorous faces appears to have existed early in the eighteenth century. About 1730, *The Universal Spectator* states, that at the court end of the town, instead of swords, many polite young gentlemen "carry large oak sticks, with great heads and ugly faces carved thereon." Perhaps some of the most remarkable instances of these carved sticks ever exhibited, were those executed and carried about by James Robertson, of Kincraigie, otherwise called "the daft highland laird," of whom Kay published an etching in 1784. In the latter part of his life he adopted the amusement of carving, for which he had some talent, and sculptured in wood the effigies of such persons as attracted his imagination, whether friends or enemies; the latter however, being

executed in caricature. These small figures he mounted on the upper end of a walking-stick, sometimes one above another; and as it was reported that he produced a new one every day, he was commonly accosted with the inquiry, "wha hae ye up the day, laird?" to which he would readily answer by naming the individual, and the reason for selecting him.

It might be supposed that the manufacture of walking-sticks could not form a large branch of commerce, and yet a vast quantity and great variety of materials are annually consumed in it. There is scarcely a grass or a tree of sufficient elasticity or strength, which has not at times furnished the material for a staff or walking-stick. The stick-maker, however, gives a decided preference to some few kinds out of the almost infinite variety offered to him by Nature. Amongst European woods, the black-thorn, the crab, especially the warted-crab, the maple, the ash, the oak, especially the young, or sapling oak, the beech, the orange tree, the cherry tree, the furze bush, the cork tree, and the Spanish reed (a grass called *Arundo donax*), are those principally used; and these woods are most generally cut towards the latter end of autumn, especially when it is wished to preserve the bark. The West Indies furnish a copious supply of the most approved materials for walking-sticks, in supple jacks (vine stems,) pimentos, cabbage stalks, orange and lemon-tree sticks, and the coffee shrub and Indian briars. Numberless canes, the product of climbing palms and gigantic grasses, are also largely used by the stick-maker. The principal of these are the following:—ratans, dragons, and Penang lawyers, which are the stems of a species of calamus, or climbing-palm, and are obtained from India, Singapore, Java, and China; white and black bamboos, fluted bamboos, wamgees, jambees, and dog-head canes, which are the stems of various species of bambusa or grasses, attaining a height of from fifty to sixty feet, and are exported from China; ground ratans, large ground ratans, malaccas, and dragons from Singapore. There are also the bamboo and

jungle-bamboo, imported from Calcutta; and lastly, canes from Manilla.

It must not be supposed that these various materials in the unwrought state, present an appearance at all resembling the finished sticks. Indeed, the copious examples in the north-east gallery, fully confirmed this statement; but the truth is much more strongly impressed on the mind, after an inspection of the immense warehouses of Mr. B. Meyers, who contributed them. Those repositories appear, at first sight, to contain stores of little value above that of fire-wood; yet many thousands of pounds have thus to be locked up for a time, in order that the various woods may become properly seasoned. It is only, indeed, after having passed about twenty times through the hand, that even the commonest walking-stick assumes a saleable appearance: the better descriptions require more operations. The principal processes of this manufacture deserve to be described.

1. *Peeling off the bark.*—From most of the forest-woods, the bark has to be removed before the separated boughs can be made into polished sticks; but in some cases it is left on. One of the most difficult articles to manipulate is the warted-crab, the excrescences of which are produced by an abnormal growth of the tree, resulting from the puncture of an insect. As a halfpenny is the payment for peeling one of the most complicated kind, it will be readily concluded that there must be some simple means of facilitating this operation; and, accordingly, the sticks are boiled for a couple of hours; the bark then yields to the incision of the finger nail, and may be stripped off without difficulty.

2. *Forming the crook and straightening the stick.*—Few limbs of trees, or even canes, are sufficiently straight, in their natural condition, to answer the purpose of a walking-stick, and very few present those conformations which can be readily fashioned into handles; hence the necessity for these two operations, which claim our admiration for their ingenious simplicity. The handle is formed by softening

the wood or cane in hot *damp* sand, when it becomes pliable and non-elastic, and readily assumes and retains any curvature or bend that may be given to it. Minute attention, however, is required with regard to the temperature for each description of wood; hence the precise degree which is proper for each can only be learned by long experience; and in some cases, where a new variety of material is imported, some experimenting becomes necessary. The straightening is performed in a similar manner, excepting that the previous softening is effected in *dry* sand, heated on an iron plate, that is, in the ordinary sand-bath. When the stick has become sufficiently pliable, it is inserted into a deep notch cut in the edge of a strong plank, and is strained first in one direction and then in another, until it has become straight. The stick, when softened, takes any form, much as a piece of red-hot iron would do. The straightening-plank is three inches thick, about six feet long, and one foot wide, and is inclined away from the workman at an angle of about thirty degrees from the perpendicular, it being firmly secured to the floor at the lower end.

3. *Fashioning the stick.*—In this operation some sticks are wrought to assume a twisted or spiral form, and others the knotted appearance of a bamboo or whangee; these characteristics are imparted chiefly by rasping and filing. Heads or hoofs of various animals very commonly adorn stick heads, and grotesque human heads frequently display proofs of considerable skill and surprising humour in the artisans employed. Examples of this latter description were exhibited in Class xxix., by most of the German and Austrian exhibitors.

4. *Staining.*—After straightening or carving, the sticks are in many instances brought to a very smooth surface, by means of emery or glass-paper, and finished off with fish-skin; and they are then, previously to the varnishing, made to asssume so many different hues by means of dyes, that the uninitiated would conclude that each was a perfectly distinct variety. The surface is sometimes likewise

charred, and the charred portions scraped off partially here and there, so as to produce a very ornamental appearance. Sticks are also embellished with lithographic transfers, but not in England, as hand-labour is too expensive. Malacca canes, when not sufficiently long between the joints to form a straight stick, are made to appear continuous, by reducing the larger part to correspond to the smaller, and tapering it gradually from the point of juncture. It then becomes necessary to colour that portion which has been reduced in size, and this is done with so much skill, that the stained and natural surfaces are not distinguishable.

Hitherto, mention has been chiefly made of sticks of vegetable origin. Of such as are made of animal substances may be instanced whalebone, tortoise-shell, ram's horn, rhinoceros' horn and hide, as commonly employed for sticks; and occasionally the real bone of the whale, the spine of the shark, the horn of the narwhal, and ivory. The horns of animals, under particular treatment with heat, and by mechanical appliances, are drawn out into long cylinders; and tortoise-shell raspings are easily conglomerated by heat and pressure, and in the soft state formed into elongated rods, applicable to the manufacture of sticks. The hide of the rhinoceros forms a very transparent horn-like substance, and is very elastic and tough. The feet of fawns, which are frequently used for stick-handles, are made to retain the required form by merely baking them. Ivory, horn, and bone, are also largely used for stick and umbrella handles, and give, in their preparation for these purposes, employment to a considerable number of workmen.

Before proceeding with the review of the contributions of the several nations, attention is claimed to the fact that London, Hamburgh, Berlin, and Vienna, are the chief seats of the manufacture under consideration, and that by a curious coincidence the principal makers in three of those cities bear the name of Meyer or Meyers. Two of them, namely those residing in London and Ham-

burgh, were present by their works in the Great Exhibition, but the third of Vienna, did not exhibit.

The manufacture of sticks in England is in an exceedingly flourishing condition. The principal London maker alone sells annually above 500,000 sticks of various descriptions. The specimens exhibited by English manufacturers comprised many instances of the employment of walking sticks for containing various implements alluded to in the introductory matter. Besides which, were to be found a walking stick which served the purpose of a miniature wine cellar and larder; one which contained a voltaic battery which continually subjects the owner to an electric current; one to contain guide maps, and two or three others convertible into seats, umbrellas, and other instruments.

The British colonies exhibited a vast variety of specimens. From Western Africa was a stick, or rather staff of honour usually carried before the African chiefs. The Indian courts displayed their accustomed profusion of gold, ivory, and ornamental work in every variety of decorated sticks sent by various rajahs, besides many beautiful articles that were purchased by the Company expressly for exhibition. The island of St. Vincent sent its supple-jacks; while Van Diemen's Land chiefly confined its contributions to specimens of sticks made with the hard portion of the bone of the whale, with heads carved out of the whale's tooth.

France, as usual, exhibited her wonted elegance. The chief specimens sent from this country consisted of articles made of elongated ram's horn, and conglomerated tortoise-shell. In 1847 there were in Paris one hundred and sixty-five manufacturers of walking sticks, and riding and driving whips, employing nine hundred and sixty-two workpeople, who produced goods valued at £140,320. About nine-tenths of these articles are exported.

The most important display of walking-sticks was, however, unquestionably that in the Hamburgh department, contributed by H. C. Meyer, jun., who it appears

is the most extensive stick-maker in the world. His collection contained about five hundred varieties, comprising most of the known materials. The Austrian collection was also very extensive, and exceedingly good in point of workmanship. Belgium offered a small but neat display, as did also the Grand Duchy of Hesse, and Wurtemburg. Sardinia and Tuscany were also represented, as well as Switzerland, and Prussia; a few specimens of stick manufacture being supplied by each of these countries. China was more magnificent, contributing curiously carved bamboos, elaborate sceptres, and other ingeniously wrought specimens, exceedingly rare and interesting. But it is in the raw material that the commerce of the country is more particularly represented, large quantities of which are annually exported. From Canton alone 1,200,000 sticks of various kinds were exported in 1846, consisting chiefly of different kinds of canes and bamboos, but comprising also laurel-sticks, stems of the tea-plant, and the root of the fig-tree of the Pagodas.

The United States were represented by one solitary contributor, who exhibited a gold-headed walking-stick, made from the curled hickory. We shall conclude with remarking, that though the Jury, with the impartiality which marked all their proceedings, allowed that whalebone sticks are made cheaper and better in Germany, and that the continental makers were more proficient in making sticks from the hide of the rhinoceros, they pronounced England unrivalled with regard to the chased, gilt, and silver handles, and that its ferules and metal works, generally, were unsurpassed. Five prize medals were given, one being to Mr. Meyers, of Crutched-friars, and honourable mention made of three other candidates for fame in this apparently trifling, but really important department.

CHAPTER IX.

THE FAN—ITS HIGH ANTIQUITY—ITS VARIOUS USES, MILITARY, AGRICULTURAL, AND DOMESTIC—USED IN ANCIENT GREECE AND ROME—ITALIAN FANS—GENERAL USE OF THE FAN IN ENGLAND IN THE LAST CENTURY—CHINESE FANS—FRENCH FANS—FANS FROM THE BRITISH COLONIES—EGYPTIAN FANS—SPANISH FANS, ETC. ETC.

As in our preceding chapter we have dwelt at some length upon that most important addition to the toilet of the beau, videlicet, the cane or walking-stick, so we feel ourselves called upon to devote a few pages to the description of a no less important appendage to that of the belle, in whose hands, as Addison playfully remarks, the Fan has perhaps achieved as many victories as the sword. We shall hasten therefore, to present to our fair readers, for their especial gratification, a full account of

> "That graceful toy, whose waving play
> With gentle gales relieves the sultry day.

In short, to exhibit before their delighted vision, the gay and wondrous variety that, in various parts of the Crystal Palace, the simple manufacture of the fan called forth from every quarter of the civilized globe. A display so bright and alluring, that we could almost fancy that Queensbury's favourite bard had penned his celebrated description in anticipation of it—

> "The Fan shall flutter in all female hands,
> And various fashions learn from various lands.
> For this shall elephants their ivory shed;
> And polished sticks the waving engine spread;
> His clouded mail the tortoise shall resign,
> And round the rivet pearly circles shine.
> On this shall Indians all their art employ,
> And with bright colours stain the gaudy toy,
> Their paint shall here in wildest fancies flow,
> Their dress, their customs, their religions show:
> So shall the British Fair their minds improve,
> And on the Fan to distant climates rove."—*Gay.*

We shall now again take the liberty of turning to the pages of the "Juries' Reports," and select from their learned lucubrations, with all due acknowledgment, our materials for the present chapter.

"Upwards of three thousand years ago," observes our classical investigator, "the artist of ancient Egypt painted the fan on the walls of the tombs at Thebes. There the Pharoah sits surrounded by his fan-bearers, each in his due rank; and there is seen an investiture of a fan-bearer, which realises the description in Genesis of the honours paid by Pharoah to Joseph. The office of fan-bearer must have been honourable, and the insignia of office were long, slender, vividly-coloured fans on variegated or twisted handles. In war the same officers acted as generals, using their fans as standards; and in peace they assisted in the temple, and waved their variegated fans, both to produce a cooling breeze, and to guard the sacred offerings from the contamination of noxious insects.

The fan is mentioned by Euripides, and its origin from "barbarous countries;" its use in Greece was similar to that in Egypt, but its forms were far more beautiful. The wings of a bird joined laterally and attached to a slender handle, formed the simple yet graceful fan of the Priest of Isis, when Isis became a Grecian deity; but it had not this form alone, for the Greek vases of Sir William Hamilton show that feathers of different lengths were taken and spread out somewhat in the form of a semicircle, but pointed at the top; a thread connected the feathers at the base, and another near their summit, and the fan thus made was fixed in a handle. This fan, the precise type of the state-fan of India and China of the present day, was waved by a female slave.

The fan, according to Virgil and Apuleius, was sacred to Bacchus, and the "*mystica Vannus Jacchi*" was carried in procession in the feast of that deity, as well as in the Eleusinian Mysteries. Its appellations multiplied, though its office remained the same, and it was termed indifferently "Flabellum," or "Muscarium."

The modern Greek church is careful to place a fan in the hands of its deacons, to guard the officiating priest and the elements from desecration.

The Roman ladies certainly enjoyed the luxury of the fan, which, gorgeous with peacock's feathers, or delicate with the tinted plumes of the ostrich, could not yet be folded, and rendered the services of an attendant necessary.

In the works of the middle ages references are made to the two forms of the fan: to that employed in winnowing the grain, and that used in the service of the church, alternately to court the breeze or wave away the flies, till we hear of the fan as brought to France by Catherine de Medicis, when it was no longer stiff and unyielding, but light and pliable. In the early part of the seventeenth century, it was so constructed that it could be folded in the manner of those used in the present day. Formed of paper and perfumed leather, it became the delight of the French court; and attracting the attention of artists, fans, in the luxurious reigns of Louis XIV. and Louis XV. (in the latter under the name of "Pompadours") shone with gilding and gems, and at length glowed with the pictures of Boucher and Watteau, until at length no toilet was esteemed complete without a fan, the cost of which was frequently in those days as high as from £12 to £15 sterling. In Italy, on the contrary, in the early part of the seventeenth century, even painted fans were of a very moderate price, and of universal use. "The first fans," says Coryat, in his *Travels in* 1608, "that I saw in Italy, I did observe in this space between Pizighiton and Cremona; but afterwards I observed them common in most places where I travelled. These fans both men and women of the country do carry to cool themselves with in the time of heat by often fanning of their faces. Most of them are very elegant and pretty things. For whereas the frame consisteth of a painted piece of paper and a little wooden handle, the paper which is fastened into the tops is on both sides most curiously adorned with excellent pictures, either of amorous things, having some witty

Italian verses or fine emblems written under them, or of some notable Italian city, with a brief description thereof added thereto. These fans are of a mean price, for a man may buy one of the fairest of them for so much money as countervaileth an English groat."

England must have been a great buyer of fans in the last century, as a lady of that period would have felt as awkward without her fan as a gentleman without his sword. Indeed Addison makes the comparison, and in the *Spectator* he describes an academy where the use of the fan is taught. "In the flutter of the fan," he observes, "there is the angry flutter, the modest flutter, the timorous flutter, the confused flutter, the merry flutter, and the amorous flutter." He says, "I have seen a fan so very angry, that it would have been dangerous for the absent lover who provoked it to have come within the wind of it."

Gay, again, gives the fan as a present from Venus to a despairing lover, in order to soften his mistress, and describes in verse the hint which the peacock's tail presents for its construction.

CHINA.

In fan-making the Chinese and French are the great rivals, and may be said to monopolise the supply of the whole world. In the lacquered fans the superiority of the natives of China is fully admitted. They are unrivalled, especially when price is taken into consideration, in the sculpturing and piercing of the wood, bone, ivory, or mother-of-pearl framework. Even their commonest fans are remarkable for boldness and originality of design, brilliancy of colouring, sharpness of drawing, and solidity and correctness of workmanship. The manufacture of fans is carried on almost exclusively at Canton, Soutchou, Hangtchou, and Nankin. The fans of ivory and bone and of feathers, are made exclusively for exportation to Europe or America; those used by the Chinese are of bamboo polished or japanned, and covered with paper. They are

sold at from 10*d.* to 14*s.* 6*d.* per dozen, according to the quality of the frame and the design of the leaf. The examples which were in the Great Exhibition did not, however, come direct from any Chinese maker, but were contributed by three English exhibitors, viz. Messrs. C. T. Braine, J. Daniell, and Hewett and Co. The examples exhibited comprised fans of painted and embroidered feathers; a feather-fan painted with silver outlines, representing groups of Chinese figures, the feathers being alternately blue and white; an ivory fan elaborately carved and pierced, and, considering the amount of work, very cheap, its price being only 20*s.* There were also several very common paper-fans, ornamented either with rude delineations of landscapes, or besprinkled with gold-spangle.

FRANCE.

Fan-making has arrived at a high degree of perfection in France, and presents a remarkable instance of the subdivision of labour, as may be gleaned from the statement that about twenty different operations, performed by as many pairs of hands, are necessary to the production of a fan which sells for less than one halfpenny; and that these various processes are not at all carried on in a single manufactory, but, on the contrary, form four distinct branches of trade, directed by masters employing the various artisans, who, for the most part, work at their own homes, and who are frequently assisted by their wives and children.

A fan consists of the frame of solid material, called a "*pied*," which is composed of the inner ribs, or "*brins*," and the two outer ribs, or "*panaches*," and likewise of the flexible leaf, or "*feuille*." The frame is made of wood, bone, ivory, tortoise-shell, or mother-of-pearl. The first operation is performed by sawing the material into the required form for the inner and outer ribs. These ribs then pass into the hands of another workman, who shapes them with a file, and they are then taken up successively by the polisher, the piercer, the sculptor, the

gilder, and the workman who fixes on them the spangles and pins of gold, silver, and steel. The frame is now sent to the manufactory which furnishes the necessary drawings for the series of operations, where it is riveted, the rivet being frequently ornamented with a precious stone.

The leaf, or feuille, is sometimes single, but more often double, and it is usually made of paper lined with silk or calico, but also of parchment, lamb's skin, satin, and silk gauze. The richer kinds of feuilles are painted in water-colours on vellum, by artists known as *feuillistes;* and the highest and most expensive class by artists of celebrity, since Boncher and Watteau, Camille Roqueplan, Gavari, Clement Bonlanger, and Dupré, have affixed their signatures to fans which they have decorated. The devices on the more ordinary descriptions of fans are printed from copperplates, and coloured by hand, and the most common sorts are ornamented by the process of chromo-lithography.

The feuille is folded in a mould of strong paper, and is then mounted on the frame and glued to the prolongations, or "*bouts*" of the inner ribs. The feuille of the best fans is after this painted on the edge with gold size, and gilt with leaf-gold; but the feuille of the common fans is printed in Dutch metal previous to its being cemented on the frame. The decorator now ornaments the frame with gold or coloured ornaments, and the fan lastly passes into the hands of the overlooker, who attaches the tassels, and selects the proper sized sheath, into which she places it.

The frame, or "*pied,*" is made in the parishes of Andeville, the Deluge, Boisière, Corbeil-Cerf, and St. Geneviève. In the district situated between Méru and Beauvais, in the department of the Oise, 2,000 workpeople, men, women, and children, are employed in the fan-trade. The woods used are the beam-tree, the plum-tree, ebony, sandal, and the lime-tree. The dexterity and sureness of hand of the peasant workman are said to be quite wonderful. Considering his want of knowledge of the principles of drawing, his facility in engraving, sculpturing, and gilding, is cer-

tainly remarkable. The piercing is performed by means of minute saws, which the workman makes for himself with pieces of watch-spring. A remarkable piece of saw-piercing, in the shape of a mother-of-pearl fan, was exhibited in the French Section, No. 149; it contained no less than 1,600 holes in the square inch. This *tour-de-force* was the production of one of these peasant artisans, named Désiré Henry.

The printing, the colouring, and the mounting of the feuille, and the final embellishment of the fan, are usually performed at Paris, under the direction of the fan-maker, called, *par excellence*, "Eventailliste," though he has really but little to do with the manufacture of the fan, and must be regarded rather as the collector into one focus, and arranger of the produce of others; yet his labours are not the less essential. The mounting of the feuille, its ornamentation with feathers, and final decoration, are the operations usually performed by a small number of workpeople in his own establishment; besides which he furnishes the drawings to the peasant in the Oise; for the framework to suit the constant changes in fashion, he instructs his feuilliste as to the style of ornament; he groups together the frames and feuilles; and, finally, he overlooks the whole, to see that the workmanship has been well executed. Except the mountings of the feuille, and the final adorning of the fan, the other operations are usually performed by workmen at their own houses. The number of fan-makers, or *Eventaillistes*, in Paris, in 1827, was 15, who employed 1,010 workpeople (344 men, 500 women, and 166 children), and sold about £40,420 worth of fans. According to the *Statisque sur l'Industrie à Paris*, drawn up by our colleagues, M. Natalis Rondot and M. Say, it appears that in 1847 there were 122 fan-makers, comprising chamber-masters as mounters, feuillistes, painters, and colourers. The value of the fans made was £110,000. These masters employed 575 workpeople (262 men, 264 women, 29 youths, and 20 girls.) The workmen, on the average, earn 3*s*. and the women 1*s*. 8*d*. per day.

The men were, for the most part, copperplate engravers and printers, lithographic draughtsmen and printers, painters, colourers, and overlookers. Thus in twenty years it appears that the produce in fans had increased in value nearly threefold, whilst the number of workpeople had diminished to one-half. This change is to be attributed to the employment of machinery, especially of the fly-press in stamping out and embossing the ribs, and the extensive employment of chromo-lithography, an art not practised at the former period. By these means the French have been enabled greatly to increase their exports by the production of cheap fans, to compete with those made by the Chinese. P. Duvelleroy exhibited some small fans, the price of which was as low as 5*d.* per dozen.

The collection of fans in the French department was most complete, and contained several specially decorated in honour of the Exhibition, and of her Majesty and Prince Albert. Among these the "Royal Fan," by Duvelleroy, attracted general admiration. It comprised a pleasing group of the whole of the royal family, with a rich emblazonment of the arms of England. Besides these and others painted by first-rate artists, it also comprised most of the descriptions manufactured for exportation, and which possessed distinctive characters, according to the market for which they were destined. For instance, some displayed great differences in the length of the ribs and the portion of the circle occupied by the fan when open; other fans, intended for Turkey and Morocco, were composed entirely of feathers, and, in conformity with the Mohammedan doctrine, no living object was painted on them. The principal foreign market for fans made in France are the South American States. In the decoration of such fans as were intended for Buenos Ayres, blue and green were carefully omitted, these colours having political significance, and being prohibited from use on pain of death. All the exhibitors were of the class called "*Eventaillistes*," as none of the manufacturers of the department of l'Oise sent their productions.

BRITISH COLONIES.

The colonial dependencies of Great Britain contributed many examples of fans, some of which were interesting on account of their simplicity, whilst, on the other hand, those from India presented most striking proofs of the luxurious splendour of the Indian princes. There were, for example, two fans contributed by H. H. the RAJAH of KOTA, one with an ivory handle, the other with a gold handle; but as the names of the various manufacturers were unfortunately not ascertainable at the time the Jury examined these specimens, no prizes were awarded in their favour. The Indian fan differs from that of Europe and China in not closing, and likewise in its form, and it is usually kept in motion by an attendant. Beside the fans affixed to central handles, all of which were most gorgeously enriched with embroidery and jewels, there were exhibited others resembling a curtain suspended from a silver rod, which is held horizontally by the attendant, and waved backwards and forwards over the head of the wealthy Hindoo: and there was also the circular standard-fan; the handle being a silver staff, crooked at the top, to which the fan is attached on the opposite side to the crook. The attendant stands by the side of his master, and placing the end against his foot, inclines it away from his body, and slowly swings it to and fro. There was also a beautiful peacock-feather fan from Assam, and a fan, or *punkah*, composed of China beads and pearls, and made in the city of Delhi. The most simple, however, were those made of the entire or the divided leaf of the *Borassus flabelliformis*, manufactured at Calcutta, and commonly used both by natives and Europeans. The other examples comprised a punkah made of khuskhus grass (*Andropogon muricatus*) which, when wetted, emits a fragrant perfume; fans made of sandle-wood, from Calcutta; a fan made of bamboo, from Moorshedabad, and several of a similar description, from other parts of India; and lastly, from Bengal, large hand-fans, made of the

palmyra-leaf. The inspection of these beautiful productions of Indian workmen, naturally suggested the idea that their skill and remarkable taste might be turned to profitable account, if directed to the production of fans suitable to the European and American markets. *Nova Scotia* sent an example of a very simple Indian fan. From *Trinidad*, Lord Harris, the governor, sent examples of fans for ladies. And from *Western Africa*, Mr. R. Jameson, of Liverpool, exhibited several fans from the banks of the Niger, one of which was made of a species of grass.

A few specimens were exhibited in the collection from Egypt, to which much interest was attached, as coming from a country in which, possibly, the fan was first devised.

SPAIN.

There were two exhibitors of fans in the Spanish Court, one of whom contributed painted, and also printed "Feuilles" and the other both feuilles and complete fans, some of which were copies from French models. The examples, although they bore no comparison in point of taste or execution with the splendid fans from France, were good of their kind; and it would appear that the attention of their exhibitors had been directed rather to the manufacture for an article of general sale, than to the production of works of art. But it is remarkable, that no finer specimens should have been sent from a country, in which the use of fans is so prevalent, that they are commonly offered for sale outside the arena of the bull-fights, and other places of amusement.

The fans in the Tunisian Court were ten in number, and in some cases ornamented with rich embroidery. From Turkey, the only specimen was an embroidered fan, made at Constantinople. Wurtemberg contributed several bone and ivory fans, reasonable in price, but very inferior to the ivory fans exhibited by the French makers.

The number of exhibitors of fans was twenty-three; of these two received a prize medal, and one obtained honourable mention.

M. Duvelleroy and M. Felix, both of Paris, were the holders of the prize medals; the former for a display of fans, ornamented with artistic paintings, and remarkable for the beauty of the inlaying and the pierced ivory and mother-of-pearl frames. The most elegant fan in this collection was one painted by Roqueplan; the ribs were of richly-pierced, and sculptured, mother-of-pearl, inlaid with gold; it was valued at £40. Besides the above, others intended for foreign markets were exhibited, the prices of which varied from 5*d.* to 40*s.* per dozen. M. Felix obtained his for a collection of fans, for the most part copies of the best examples of ancient fans: these were such remarkably beautiful specimens of vellum-painting, that they fully entitled this manufacturer to the award, and were moreover the richest of any exhibited.

CHAPTER X.

BOOKBINDING—BRITISH WORKMANSHIP — REMNANT AND EDMONDS, BARRITT AND CO., WRIGHT, MACOMIE AND CO., EVANS, BATTEN, ORR AND CO., LEIGHTON, CHURTON, LEWIS, TARRANT, RIVIERE, WESTLEY, ROGERS, ETC. ETC.—FOREIGN BOOKBINDERS—M. GRUEL, NIEDREE, MAME AND CO., HANICQ, LEISTLER, ETC. ETC.—STATIONARY—VARIOUS CONTRIBUTORS —GREAT BRITAIN — FRANCE — SWITZERLAND—BELGIUM— ETC. ETC.

The various specimens of bookbinding exhibited both on the British and foreign side, afforded evidence that an animated struggle is going on for pre-eminence in the ornamentation of the outer parts of books; and many ingenious and gaudy devices are the result. But upon the whole, we cannot approve of the taste which lavishes so much upon the externals of our literature; it is neither in harmony with the calm spirit of intelligence which should preside over the hours of study, nor, to speak upon

decorative points, do we think that so much laboured and far-fetched vanity, improves the appearance of the shelves of the library. Besides, where the exterior is so much cared for and attended to, it frequently happens that the interior is but slightly regarded. Pope, in one of his moral essays, has presented us with an amusing account of a book collector of this description, in Lord Timon:—

> "His study! with what authors is it stored?
> In books, not authors, curious is my lord;
> To all their dated backs he turns you round;
> These Aldus printed, those Du Suël has bound!
> Lo, some are vellum, and the rest as good,
> For all his lordship knows, but they are wood."

Waiving, however, further discussion, let us proceed to examine some of the numerous specimens that were exhibited for public admiration; and, first, we will enter the British department, in which Remnant and Edmonds contributed a good selection of bindings, including Owen Jones's stamped leather covers, and a pleasing specimen or two of "classic" books in calf. Barritt and Co. next showed the wonders of their workshop. Their huge bibles, with the sunk panels, gilt metal ornaments, and profuse embellishment, cannot please any one with good taste. Wright, of Noel-street, sent a copy of "Sylvestre," in morocco, very finely tooled; and "Das Niebelungen Lied," in white vellum, inlaid with lines of orange and purple leathers, making a tasteful pattern. Let us here, once for all, protest against the absurdity of decorating the edges of books with pictures. Macomie and Co. contributed a large bible, bound in morocco, with a bronze ornament running round the side; another bible, in buhl-work, and a "Boccacio," in white vellum, inlaid with colour. Mr. Macomie seems fond of the raised panels, a style we cannot admire. Evans, of Berwick-street, "the inventor of English illuminated binding," as he calls himself, filled a case with examples of this wonderful art, and of the "Victorian" style of binding. Here we had a copy of one of the book covers in the British Museum, very well exe-

cuted in coloured leathers: the rest was mere "fancy stationers' work." Batten, of Clapham, had a case containing some richly-tooled bindings for the "Song of the Bell," "Moore's Melodies," and a "Shakspeare;" but Gothic church windows are not fit ornaments for the bookbinder's use, even on bibles and prayer-books. Orr and Co. showed books published and bound by them: some of them with good gilt ornaments. Josiah Westley had a case chiefly filled with publishers' bindings, that are certainly a great advance in style on the productions of even two years since. Binns and Goodwin, of Bath, showed one specimen elaborate enough, but not to be praised beyond the execution; and then we come to the large show made by Leighton, of Brewer-street. There was a great deal of pretence about this case, which we cannot say was particularly well carried out. In one compartment we noticed manuscript copies of old printing and old engravings marvellously executed, and there were some unostentatious examples of excellent binding; but who will admire the decorations of a bible, which, because it is called "King William's Bible," mixes up things sacred with things profane, and has the clasps formed of cables and anchors "in *honour* of the Sailor King?" Who cares to see "Burnet on Colour," with a painter's palette on the side—mind, not a conventional ornament, but the verisimilitude of a palette, dabs of colour and all? Then there was "Rasselas," bound in oriental stripes; but this was so richly and well done, that we will not quarrel with it; we protest, however, against such barbarous wit in "binding," such clumsy punning, as "Bacon's works" in hog-skin! Nor can we admire Vernit's "Life of Napoleon," bound in tricoloured morocco, the edges diapered with bees ascending and *fleur-de-lis* reversed, "typifying the rise of Napoleon and the fall of the Bourbons." Thomson's Seasons," in somewhat better taste, was illustrated with the twelve signs of the Zodiac; and "Horatius" and "Macaulay's Lays" appeared in classically ornamented calf.

There were also some books with painting on the side

on sunk panels—good enough as far as the painting is concerned—but is it not a poor idea thus to ornament a binding? But if Messrs. Leighton's conceits are somewhat absurd (their workmanship is excellent), what shall we say to Mr. Churton, who is blessed with "a plan for ornamenting books by era or subject?" A work on railways has what is meant to be a tunnel, elaborately worked on the side with gold lines. The Pirate and Three Cutters is decorated with cable ornament; and Shakspeare with an Elizabethan architectural scroll. Surely these puerilities can hardly find patrons.

Mrs. Lewis had a case of well-bound books—one on heraldry, appropriately enough ornamented with small coats of arms at the corners; Cundall and Addy showed some examples of the morocco bindings of Mr. Hayday (who, unfortunately, did not himself exhibit), and an elaborate pierced metal cover, executed by Burtt and Sons, for choice examples of art workmanship. The design of this ornament—copied from an old Venetian binding of the seventeenth century—is very beautiful. Leighton and Son next exhibited some clever designs for bindings by Luke Limner; two bibles very creditably bound, and an elaborate cover for a small bible in stamped gilt metal. One of the best and most honest-looking bindings in the show was contributed by Mr. Tarrant, a copy of Sir Thomas Lawrence's works in orange-coloured morocco, richly gilt, and with a little inlaying of other leathers. Clarke, of Frith-street, showed a variety of good, substantial volumes, in the old "tree-marbled" calf, and regular library bindings — his green and purple stainings were more curious than admirable. Mr. Bridden and Mr. Wiseman, from Cambridge, each exhibited large bibles, elaborate and creditable; and our Scotch friends sent us a bible bound in white morocco, inlaid with coloured roses, and ornamented in the centre with a gilt fountain and flowers! From other specimens from the north country we are only able to gather that good taste has not yet been introduced to the Scotch bookbinders. Mr. Parker, of Oxford, sent

a case hardly commensurate with his reputation. Mr. Riviere, of Great Queen-street, had, perhaps, the choicest collection of all. He contributed but four books, and all were excellently well bound. Spenser's Works, in morocco, elegantly tooled with lines, somewhat in the Grolier style, among which the letters V. R. are just traceable. A Common Prayer, in morocco, of an old style; Virgil, in white vellum, rather too much inlaid with colours; and a good example of "tree-marbled" calf. Bone and Son had a case containing some of the best designs for cloth bindings, well carried out in all their detail. Westley and Co. had a large display; among some very good cloth and morocco examples, we found a huge bible, ornamented on the inside of the cover (which was shown to the spectator) with a Gothic church window, elaborated with a profusion of detail, all tending to prove what excellent workmen, but what wretched artists, in this instance, Messrs. Westley have employed. In the Fine Arts Court was a bible, contributed by Messrs. Nisbet, but bound by Mr. Hayday, each side exquisitely ornamented with a richly carved panel, in boxwood, designed by Harry Rogers, and carved by his father, Mr. W. G. Rogers. This was the only binding worthy of great admiration contributed by English exhibitors.

We will now take our readers to the Foreign side, and enter the division appropriated for the reception of the contributions of the French bookbinders. M. Gruel has the first claim on our attention, for his two large volumes bound in morocco, inlaid with coloured leathers, forming very bold and good designs; and for a missal in velvet, richly ornamented with gilt metal and jewels. But of still "more attractive metal" were some smaller books of "Hours," one in carved ebony, one in velvet covered with a tracery of ivory, another in bright velvet, with a beautiful design in carved boxwood. Two or three other volumes claimed admiration, in Russia and velvet, slightly ornamented with metal hinges and clasps of exceedingly graceful ecclesiastical design, very different from the ill-

formed and heavy Gothic patterns to be found on our English bibles. In the adjoining case M. Niedrée exhibited the perfection of workmanship in delicate gilding. There were two tiny volumes of this collection that might challenge the world for their superior. M. Niedrée seems to prefer spending his chief talent on the inside of his covers; and on one of these little volumes especially there was the most exquisite design most ably executed. For honest bookbinding, without the factitious aid of metal-work, carving, or inlaying, M. Niedrée clearly, in our opinion, bears the palm; and a refined taste would, perhaps, be better pleased with this little show of volumes, than with all the glories of their more magnificent-looking brethren. M. Simier sent a "Don Quixote" bound in light calf, with a good ornamental design darkened upon it, and as a centre the celebrated windmill; and a "Molière" decorated with a Grolier pattern: his other specimens were not to be praised. Mame and Co., the great publishers, of Tours, exhibited a variety of cloth and morocco bindings, which we are sorry we cannot commend. In general the ornamentation was gaudy and ill-designed. Parisian taste does not seem to extend much through the French provinces.

In the Northern Gallery, over the courts appropriated to Belgium, M. Hanicq, of Mechlin, exhibited a trophy, as it were, of liturgies in various languages and all sizes, some of them illustrated and illuminated, and nearly all bound in a showy way with stamped metal corners, clasps, and ornaments. The first impression promised something worthy of praise, but we are sorry to find that a closer inspection dispelled the illusion.

In the room in which MM. Leistler, of Vienna, displayed their beautiful bookcases, there were some marvellous examples of Austrian work by Habenicht and Girardet.

Commencing at the left-hand side of the Gothic bookcase, we first admired a folio volume, bound in blue velvet, ornamented with silver tracery of a rich Gothic design.

In the centre was a figure of Christ, and at the four corners was the symbol of the Evangelists—an angel, a lion, a bull, and an eagle—all in silver. The next was an album, likewise in blue velvet, ornamented with gilt metal and tracery of ebony (beautiful in design); the centre was a bronze medallion, set round with a string of pearls. The third was a large volume in green morocco, inlaid with red and buff leather, ornamented with gilt metal-work, enclosing ten medallions, painted like bas-reliefs, in metal. Next came a large and beautiful book, entitled "Landschaften," bound in purple velvet, exquisitely ornamented with pierced ivory of most elaborate pattern. Then there was a volume of "National Music," covered with metal-work and carved ivory. In the centre were the arms of Austria; and, surrounding them, fourteen little oil-paintings, mostly of rural costume, descriptive, we imagine, of the national songs. Next was a book in morocco, inlaid with ivory and a light blue enamel, beautifully ornamented with gold; and, behind it, a volume bound in tortoise-shell, with gilt and silver ornaments of Gothic design, and three female allegorical figures in metal. These books claim admiration for the elaborate and costly ornament upon them. They were, with the Gothic bookcase that held them, a present from the Emperor of Austria to her Majesty. We have our doubts, however, as to whether all the credit is due to Vienna; (with respect to sculpture, we have already seen how Austria has laid claim to the genius of Italy, as if it were her own;) more especially as some plain morocco books in the same case did not exhibit the same amount of taste or excellence of workmanship. Among the minor volumes we noticed a peculiarity not unpleasing; the titles of the books were lettered in raised metal letters, chased or burnished on the surface.

Let us not, however, be dazzled with all this show—"Splendour in the binding of books," observes an able writer in the Juries' reports, "is a taste which dates back from remote times. The rarity of manuscripts, and the orna-

ments of every kind with which they were enriched, rendered them so precious, that they were exhibited upon desks for the purpose of gratifying the sight and the pride of their possessors. Seneca said of them, 'Plerisque libri non studiorum instrumenta sunt, ad ædum ornamenta.' But if these rich bindings, some beautiful models of which still exist in public libraries, were suitable before or soon after the invention of printing, when books were almost as scarce as manuscripts, they are an anachronism, when we are compelled to heap them so closely in our libraries. These magnificent covers, executed for the greater part by jewellers, who enriched them with reliefs in gold, silver, steel, and ivory, with precious stones, with enamels, and with decorations of every kind, could only be suitable for the missals, and the antiphoners placed in churches. On seeing at the Exhibition, enclosed in the beautiful articles of furniture from Austria, the superb bindings in ivory, carved with so much art, or in gold and silver inlaid with gems, and enamels still more precious, it might be supposed that these were shrines enclosing sacred relics, or even the casket of Darius, in which Alexander deposited the poems of Homer.

"Between simple bindings, and those in which costliness is carried to extreme, a medium may be found which lovers of books delight in, combining elegance with solidity and simplicity, qualities preferable to richness of gilding. At the period of the *Renaissance*, artists of great taste executed admirable bindings for kings, princes, and a few rich and learned amateurs, whose names are preserved in the recollection of bibliopoles, who maintained in their houses, binders, whose taste they directed. Some chose the Byzantine style; but the greater portion adopted the style called the *Renaissance*. After them the binders confined themselves to imitation, applying this style of ornament indiscriminately to every species of book.

"Some attempts have been made to submit bookbinding to general principles, and to adopt the binding either to the period in which the books were written, or according

to the subjects of which they treat; and a variety of ornaments have been devised in consequence. The idea, though a happy one, is not new, but has not generally been adopted. We have seen the cap of liberty, the owl, and the wand of Æsculapius applied to bindings with respect to the contents of the works. The Egyptian, Grecian, and Roman ornamental emblems have been resorted to, as well as the Gothic, borrowed from monuments. Others have thought it desirable that bookbinders, departing from the beaten track, should endeavour to give a more peculiar character which should mark our era; and that thus the choice of colours, more or less sombre, or more or less bright—might always be in accordance with the nature of the subject treated of in the books. They contend that this system would at once afford, in a large library, the advantage of facilitating the search for books, by immediately striking the eye: that it is also to be desired that certain styles of ornament should indicate whether such a work, on Egypt for example, belonged to the Pharaonic, the Arabic, the French, or the Turkish era; and that it should be the same with ancient Greece, Byzantine Greece, or modern Greece, the Rome of the Cæsars, or the Rome of the Popes."

These suggestions are not altogether to be disregarded. Whatever facilitates the ready attainment of the intellectual wealth that our libraries contain, is worth consideration. In concluding these observations, we may perhaps be allowed to remark, that books are made to be handled and to be read; in providing them, therefore, with decent and respectable binding, if we avoid on the one hand the homely parsimony observed with respect to those neglected shelves, where, as the author of the *Dunciad* has recorded,—

> "—— Caxton sleeps, with Wynkyn by his side,
> One clasped in wood, and one in strong cow-hide."

So it is equally desirable that we should not clothe our books, our intellectual companions, in such gay and costly liveries, as to render them too fine for every-day use; too

splendid and pretentious for the philosopher and the student.

STATIONARY.

From bookbinding to stationary is a very natural transition. We shall, accordingly, before we conclude our chapter, present our readers with a few observations upon the subject, which we extract from the pages of an able contemporary.

On the north side of the western nave, near the Fine Arts Court, was the modest space occupied by this important group of manufactures, which, but for the attractive folding-machine of Messrs. De la Rue and Co., placed at its portal, might have escaped the scrutiny of all but the systematic visitor. Bookbinding occupied the lion's share of the allotted ground, and paper but a very small portion. It is to be regretted that our paper manufacturers did not contribute more generally, for, undoubtedly, in many descriptions of paper we stand unrivalled. The number of contributors was in reality so small, that, had it not been for the energy of Messrs. Venables in collecting papers of many varieties, and from all sources, Great Britain would have made but little show in comparison with the productions of our continental neighbours. Whilst on this subject, we must advert to the advantage which would have resulted from the display of a paper machine in operation, with all the modern improvements, instead of the model exhibited by the Messrs. Donkin—a name, however, which must always be mentioned in honourable connexion with the paper-making automaton. Here our French brethren had the start of us, for, instead of a model, they exhibited the paper-making machine of Varrall, Middleton, and Elwell—a small one, it is true, and not at work. Had the Messrs. Donkin availed themselves of the opportunity of showing one of their paper machines in full work, the public would have better appreciated the importance of that art, which transforms rags and refuse into a tablet on which all the

results of human knowledge are stored, and but for which the dependent art of printing would be useless.

In Great Britain alone, about one hundred and thirty million pounds weight of paper are annually manufactured —estimated as worth upwards of three million pounds sterling, and yielding to the revenue £870,000. Nine-tenths of this quantity are consumed in this country, the exports not amounting to more than £300,000; yet this noble art was represented by only some half dozen British exhibitors. Mr. Joynson, of St. Mary Cray, and the Messrs. Spicer, exhibited a roll of paper 2,500 yards in length; thus proving the perfection of the machinery which converts the water-suspended pulp, flowing continuously at one end of the machine, into an unbroken sheet of well-sized writing paper, which comes out dried and ready for use at the other end. They also displayed a sheet of brown paper, 93 inches in width, and 420 feet in length, besides mill-boards of a new kind, and specimen reams of writing paper. Mr. Fourdrinier exhibited a sheet of pottery paper, two miles and-a-half in length. This paper is employed in the potteries as a vehicle to receive the impressions from the engraved plates, to be transferred therefrom by the burnishers to the unglazed ware. This class of paper is of great strength, and, in illustration of this, we may mention an anecdote which occurs to us. With this paper, twisted into a rope, the proprietor of one of our potteries repaired, rapidly and efficiently, the broken traces of a carriage, which had conveyed a party of friends over the rough road leading to his works.

Mr. Fourdrinier's name must not be passed without paying a tribute to the memory of his spirited and energetic relatives, to whom is mainly due the perfecting of the first crude thought of the continuous paper-making machine. There were likewise specimens of pottery paper exhibited by Mr. Lamb, in connexion with the rope used in its manufacture, and the pottery ware with the transferred designs; and some were also contributed by Mr. Saunders, of Dartford, who illustrated the strength before

alluded to, by suspending four half-hundred weights to a sheet only twenty inches in width. We here found Dewdney's well-known blue paper, which is used by the starch maker to wrap up his goods, and which must sustain the ordeal of a good baking in contact with the moist starch without losing its colour. Glazed boards, used in pressing cloths, were exhibited by Mr. Hamer, of Horseforth; also by Messrs. Hastings and Miller, who likewise displayed gun-wadding and brown papers. There were also brown papers from E. Smith, of Fellingshore. We have now enumerated the principal objects in the plain paper section, with the exception of those sent by Messrs. Cowan, of Edinburgh, and the excellent and well-arranged selection of Messrs. Venables—which comprised, besides papers of their own make, most of the varieties manufactured in Great Britain, with the name of each maker prominently stated. Amongst them we noticed the universally-celebrated drawing papers of Mr. J. Whatman and those of Mr. George Wilmot. There were also brown papers, in which the most highly polished steel goods may be safely packed without fear of rust; together with the unrivalled plate papers of Mr. Charles Venables, and the hand papers by his relative, George Venables.

Of highly-glazed and tastefully packeted writing papers, Messrs. De La Rue and Co. were the principal exhibitors. Some of the novel papers with water-marks, invented by Mr. Oldham, and manufactured by Mr. Saunders, were placed against the glass partition which divides off the machinery, and they produced effects very similar to the celebrated porcelain pictures, and received ample patronage from the public. Among the water-marks shown in the paper were some illustrations of sculpture from Nineveh, some Roman heads, the Madonna and Child, rural scenery, a medallion of her Majesty, the Exhibition building, with portraits of her Majesty and Prince Albert, a view of York Minster, and various others. The invention appears to be admirably adapted for paper for bank-notes, and other descriptions in which security from fraud or forgery is desired.

Switzerland contributed well-made music-papers, writing papers of tolerable quality, and white and tinted tissues, which are very inferior to those made in England. Rome sent remarkably good drawing papers, made by M. Millani; and Tuscany, good machine writing papers, pelure of good quality, and laid papers, in which there is still room for improvement. France came out well in plain papers. The well-known Mongolfier sent excellent tinted drawing papers, tinted and white printed papers, and a very remarkable description called "*parchemin animal*," possessing surprising tenacity—so much so, that it is difficult to believe in its being only ordinary paper. Some of the specimens of this artificial skin are prepared with a kind of oil varnish, which adapts it for the preservation of artillery cartridges, especially during the long period of peace which it is our happiness to live in. The Société Anonyme du Marais (Seine et Marne) sent specimens of writing and printing papers, coarse papers used for the manufacture of pasteboard, and likewise a fine sort of millboard employed as a substitute for pasted cardboard, but not possessing its strength and firmness. The Société Anonyme Soucle (Vosges) sent tinted writing papers, and tinted tissues, which would bear comparison with the best of our English manufactures—especially the pink, which surpassed in beauty of colour any other that we have seen. The French have always been famous for their tracing papers, especially those made transparent without the use of varnishes, and the examples here exhibited maintained their reputation. We now pause to examine more closely the splendid writing papers of Lacroix, whose thin post surpassed every thing which we had seen. The influence which local circumstances, especially the postal arrangements of different countries, have on this branch of art, cannot be more forcibly exemplified than in the paper productions of France, as compared with our own. In England the aim is generally to produce a stout paper, that the writing may not show through on the opposite side. We certainly surpass all other countries in the beautiful laid or ribbed

papers, which the French are only now attempting; whilst, on the contrary, we are far behind them in their writing papers, as exemplified in M. Lacroix's beautiful and almost spotless pelure adapted to the postal laws of France.

Belgium sustained her reputation in this manufacture by a single, yet excellent, contribution from Godin and Son. It was most extensive, containing rolls of packing and printing papers, machine-made drawing papers, and pelure writing papers, which are very excellent, but which do not equal the specimens of M. Lacroix.

In the northern gallery, Russia exhibited some packing, printing, and writing papers, which show that that country is advancing, although their manufacture is still behind the western states of Europe. Holland sent laid papers for account books, and likewise writing papers by Honig and Son, all good of their various kinds; and Van Gelder and Sons exhibited paper, blue on one side and white on the other, for the use of sugar refiners.

There were several exhibitors from the different states of the Zollverein. We particularly noticed the productions of the mill of Dilligen, in Prussia. They contained, among other matters, specimens of the papers produced at these works from 1760 to 1850, showing at a glance the various improvements which have taken place; likewise a group of raw materials, and the papers produced from them. We also noticed straw papers of excellent quality. A short time back a mill was started in England for manufacturing paper from straw, but the speculation does not appear to have answered commercially.

In the section of Sweden and Norway we searched in vain for the filtering paper so valuable to the experimental chemist, which is made with the water resulting from the melting of the mountain snows, and is said to be the purest of all papers. Denmark sent some vellum post of good quality, and likewise machine drawing papers. India exhibited some curious specimens of native manufacture; that contributed from Nepaul being remarkable for its extreme thinness and lightness.

CHAPTER XI.

THE MEDIÆVAL COURT.

STOVE—OAK NICHE — GREAT ROOD—STONE CARVING — THE NICHE — THE TABERNACLE—TOMB OF DR. WALSH—HIGH ALTAR — CHIMNEY-PIECE—THE FONT — PAINTED GLASS—FURNITURE—CHURCH ORNAMENTS—METAL WORK, ETC. ETC.

Among all the numerous attractions of the Great Exhibition, perhaps, on the whole, the Mediæval Court, as a department, excited the most general interest. Its contents were of great variety, consisting of furniture, and church decorations after the fashion of the mediæval period, presenting a rich combination of stained glass, hardware, wood-carving, hangings, encaustic tiles, &c., perhaps a little too theatric in effect, but still harmonious and suggestive.

In making these remarks, and in proceeding to enter into a detailed account of this remarkable apartment, we by no means would wish to imply that we are among the votaries of mediæval models: far from it. We entirely agree with an acute and learned contemporary, who says, "we consider that they have served their time, and in their time satisfied the general purposes of feeling and convenience then existing; the attempt to revive them now, however, is a mistake; the sentiments which dictated many a pious, but often mistaken act of laborious decoration, exist no longer. Truer principles of art and rules of taste have begun to influence society; and the decorative fancies which in real mediæval works become curious to us as matters of comparative history, are lifeless, tame—not to say absurd—when copied in a more enlightened age.

We object to all backward movements when once we have arrived at a safe ground to stand upon; and considering that the classic models, which reached us at the period of the revival, are to all intents and purposes preferable to the barbarism and clumsy contrivances of the

middle ages, we object to abandon them until something better is offered to us in their stead. At any rate, we must strenuously resist retracing our steps from the revival to the mediæval; which, to speak plainly, we look upon as the culminating point of barbarism.

Nevertheless, as we said before, the Mediæval Court, tricked out in gaudy-coloured draperies, in coloured glass, and glittering brass, and cold monumental stone effigies, presented a striking *coup-d'œil*, and deserves analytical description. The credit of the general arrangements, we understand, was due to the late Mr. Pugin, well known as a devotee to this style of art and contrivance.

The principal objects may be described as follows,—in the language, as will be perceived, of a veritable enthusiast in mediævalism:—

Stove.—On the north side of the court was a large square stove of remarkable character: it was composed of glazed tiles in relief, of various colours, of which a considerable number were pierced to permit the exit of the hot air. These were fixed in an iron frame, with angle shafts terminating in coronals, and small vanes of gilt metal painted with heraldic bearings. The whole was enclosed with a wrought-iron grille of ingenious construction, all the enrichments being produced by hand, after the manner of the ancient Flemish smiths, and not cast. The crockets and finials were all bent up and twisted out of thin metal, and the general effect was most striking and picturesque, reminding the spectator of the ancient stoves yet remaining in the castle of Nuremberg, and converting what is generally an unsightly object into a highly decorative adjunct to an entrance hall or gallery.

Oak Niche.—Immediately over the south-east door was a wooden niche, containing a finely carved image of St. John the Baptist; the great peculiarity of this niche consisted in its being designed after the old principle, to suit the material in which it was executed. All the enrichments were sunk out of the thickness of the stuff; there was neither mitering nor lateral projection: the cross pieces

were terminated and keyed with wedges, which effectually held the work together without glue; the canopy was also carved out of three pieces, with sunk enrichments, and crocketed with continuous foliage.

Great Rood.—In the south-east angle stood the Great Rood, intended for the loft of St. Edmund's College, near Ware. The whole was richly crocketed and foliated. At the four extremities were emblems of the Evangelists, surrounded by rich foliage-work, and on the reverse the Four Doctors. Attached to the lower portion of the framing were two pedestals for the images of the Blessed Virgin and St. John. The intermediate panels were filled with rich perforated tracing; and metal branches for lights were affixed to the stanchions.

Stone-Carving—Altar and Reredos—East Side.—This altar was intended for the lady chapel of a country church. The subject was that of the Annunciation. The whole reredos was divided into five compartments. The two outer ones contained images of the Virgin and the angel Gabriel; and in the centre the pot of lilies, most delicately relieved in the carving, and interwoven with a label inscribed with angelic salutation. The whole was surmounted by a very rich bratishing of quatrefoils and crocketed work.

The Niche.—Adjoining the reredos was a niche, surmounted by a rich and lofty stone canopy, for the same chapel. This niche contained an image of the Virgin holding our Lord in her arms. The dignity of the Divinity was expressed in the countenance of the infant, and in his hand he bore the orb and cross. The Virgin was attired in a long tunic, and a mantle, with an enriched border, gathered gracefully into long folds; a silver parcel gilt crown, enriched with stones, was placed on the head. The image rested on a high pedestal, with highly relieved foliage, and the angle pinnacles of the canopy rested on two angle corbels issuing from the sides.

Tabernacle.—Immediately opposite the high altar was a stone tabernacle intended for the reservation of the holy

sacrament. It was quadrangular at bottom, with four crocketed gablets, three of which were filled with rich tracery, and the fourth was the door, of perforated brass. From the four angles rose buttresses and pinnacles, terminated by angels with musical instruments. From this point the canopy became octagonal, and was connected to the square base by crocketed flying buttresses. It was terminated by a cluster of pinnacles, and niches filled with angels of most elaborate design and exquisite workmanship. Its entire height was upwards of twenty feet.

Stone-Carving.—West Side.—Tomb of the late Rev. Dr. Walsh.—This monument, intended to be erected in St. Chad's Cathedral, Birmingham, in memory of the late Dr. Walsh, was designed in the third printed or decorated style, and executed in a very perfect manner. The effigy was recumbent, the head supported by two angels; it was attired in full episcopal vestments of the ancient graceful form, and the pastoral staff was borne in the right hand. The minutest details of the embroidery were most carefully carved in the stone, and the whole was a *fac simile* of the actual vestments used by the deceased prelate. The effigy had a striking resemblance to those venerable and dignified effigies still remaining in our ancient churches. A richly crocketed canopy surmounted the recess, flanked by two buttresses and pinnacles; the back of the recess was diapered, and the centre, within a quatrefoil, was a bas-relief, representing the Doctor, attired as a Bishop, kneeling, and offering the church of which he was the founder. The base of the tomb contained five quatrefoils, floriated and studded with wallflowers, with enamelled shields of family and ecclesiastical bearings; and along the upper edge was the following inscription, engraved in brass:—

Orate pro anima illustrissimi Reverendissimi Dom. Thomae Walsh, Ep. Cambysop., in dist. centralis per annos 25 Vic. Ap., et hujus ecclesiæ Cathedralis fundatoris. Obit. Vic. ap. Londinen. xviii. Feb. MDCCCXLIX.

High Altar.—The centre of the east side was occupied by a stone altar, intended for the chancel of a parish

church; the front was supported by four marble pillars, with sculptured caps. These stood some distance in advance of the block part of the altar, which contained three deeply-mounted quatrefoils, surrounded by wall-flowers, with three subjects in bas-relief—the "Agony in the Garden," "Our Lord bearing the Cross," and the "Crucifixion:" these groups were sculptured with great severity and truth, and possessed a most devotional character. The space between the marble pillars and these sculptures will eventually contain reliquaries like small shrines.

Chimney-piece.—On the west side of the court was a richly-carved fire-place, worked in Caen stone; it was intended for the mansion of F. Barchard, Esq. The whole of the ornaments were heraldic, and the crockets were formed by birds encircled with foliage. The centre panel contained the Barchard arms, and the initials of the family filled the lateral quatrefoils. The recess for the grate was lined with tiles, charged with the crest and initials F. B. alternately. The grate was solidly formed of wrought iron, standing on two dogs of the same material, surmounted by brass birds, and enriched with metal badges of beaten work; a stone fender enclosed the hearth, which was composed of red and yellow tiles.

The whole of the stone-work in this court was executed by Mr. Myers, of Belvidere-road, Lambeth, London, inventor of the machine for cutting Gothic tracery and mouldings: specimens of the work executed by it were deposited in the court, close to the bishop's tomb. There was a smaller fire-place at the north-east angle, also executed in Caen stone: it was square-headed; the hollows of the mouldings were filled with running foliage; the upper part was divided by beads into three panels, filled with Minton's tiles, chastely and elaborately painted with floral and geometrical patterns. The sides of the fire-place were lined by high tiles of a rich and original pattern, and the hearth was encircled by a stone fender. The whole fire-place had a rich and pleasing effect, produced by the

combination of carved stone and the enamel painting of the tile-work. There was a small but appropriate grate, supported on dogs, in the fire-place.

The Font.—In the centre of the court was a font and cover raised on octagonal steps, the risers of which were enriched with tracery. The bow was also octagonal, four sides being carved with the following subjects from sacred history:—"The Fall of Man," "St. John Preaching in the Wilderness," "The Baptism of our Lord," and the "Crucifixion." From the four other sides were projecting images of angels, which acted as corbels to support the four principal shafts of the canopy. Round the pedestal were images of the Evangelists, the "Blessed Virgin," "St. John the Baptist," "St. Peter," and "St. Paul."

The canopy, which was entirely of oak, and supported by the angle-shafts, was raised up to a considerable height by a succession of pinnacles and tabernacle-work, and was sufficiently lofty to receive the cover of the font, consisting of an octagonal top, surmounted by open tray panels, the whole of which rose up into the canopy by the action of counterweight when the font was used; and when lifted to its proper elevation, formed a ceiling, with the Holy Dove in the centre. This principle of uncovering the font was a considerable improvement on the old method of opening a compartment of the high covers, and was at once more elegant and convenient.

Painted Glass.—The north side of the court was filled with painted glass. Over the entrance-door was a portion of the south window of the new dining-hall at Alton Towers. The centre light contained an effigy of the Grand Talbot, faithfully delineated from his tomb at Whitchurch. On either side were shields with his various quarterings, supported by Talbots, and intersected with foliage and branch-work on a quarry guard, surrounded by a neat border of T's and coronals.

There were two long lights of the Decorated period, with compound niches and pinnacles, each containing an image; one of St. Thomas the Apostle, the other St.

Thomas the Martyr, in rich costume, on diapered grounds. These were intended for the court windows of the chantry chapel of the late Dr. Griffiths, in the Collegiate Church of St. Edmunds, near Ware. Over the lower doorway were placed three lights, representing two groups, from the life of St. Andrew, and an effigy of the saint, all under very elaborate canopies. This glass was designed in the style of the fifteenth century, as it is to be fixed in a parochial church of that period. Adjoining the centre pillar were two lights, forming the centre light for the great court window of the same church: the subjects represented were the Transfiguration and Crucifixion of our Lord. At the east end were four lights of grisaille work, each containing two quatrefoils, filled with subjects from the life of the Blessed Virgin. These groups were relieved on rich blue glass, diapered, and the grisaille was intersected with ruby and yellow bands, &c., upon floriated centres of varied colours, and each light was surrounded by a varied border. These windows were to be placed on the south side of the Lady Chapel of St. Augustine's Church, at Ramsgate. At the opposite end was another window of two lights, containing niches and canopies, with images of St. Ethelbert of Kent and his Queen, the blessed Bertha. The richness of the habits of the two principal figures was well relieved by a white ground; and this style of glass, treated on the old principles, has all the advantages of producing a rich effect, without impeding the sufficiency of light from entering the edifice. This window was also for St. Augustine's, Ramsgate, and was presented to that church by J. Herbert, Esq., the celebrated painter and Academician.

There was a very translucent image of the Virgin, in a blue mantle, of a rich, but subdued colour, precisely similar to that so frequently seen in the old windows, and which is most difficult to attain. A decorated canopy surmounted the light, and the groundwork was a white diaper. The whole of the glass was painted in the old manner, and without any attempt at antiquity, but left

precisely in the same state as that of the old glass, when originally executed. In all the designs a due proportion of white was introduced, without which it is impossible to attain a brilliant effect.

Furniture.—The centre of the south side was occupied by a carved oak sideboard, of massive construction: the back was raised in panel-work to the height of several feet, and supported an overhanging canopy, richly carved, and divided into arched panels by moulded ribs; these panels were diapered in colour, on gold ground. The centre compartment of the back was hung with scarlet cloth, and served as a background to several large ornamental dishes, parcel gilt, beat up and raised into heraldic devices and bearings, with rich and varied borders, containing crests and mottos, all referring to the house of Talbot, as they are intended for the new dining-hall at Alton Towers. The constructive framing of this sideboard was richly ornamented by carving of vine and hop foliage, boldly executed. The two extreme stanchions were carried up in an octagonal form, and terminated by two clusters of foliated brass branches, supporting lights. The doors of the side recesses were elaborately carved, and fitted with pierced ornamental hinges and lock plates, in the style of those so skilfully made in the fifteenth century. The sideboard was the production of Mr. Crace, of Wigmore-street. The dishes were executed by Mr. Hardman, of Birmingham.

Immediately in front of the sideboard was a large octagonal table, executed in walnut-tree. The frame and stand was designed on the strongest constructional principles, and its enrichments were only adjuncts to the necessary framing. The top was elaborately inlaid with woods of various colours, and fully proved the applicability of mediæval designs and decorations to every want of the present age. The general effect had all the richness of marqueterie, with purer forms, and a more pleasing combination of colours.

The next most striking piece of furniture was a long

book-case or cabinet. The centre doors were filled with open-wrought brass-work, of intricate foliated design, and were intended to admit a view of costly objects preserved in this compartment; the two side-doors were panelled with rich flamboyant tracery. The spaces were divided by carved and moulted muntons, and the whole was surmounted by an elaborate foliated bratishing in oak, interspersed with shields, charged with various devices. The locks, fastenings, and hinges, were of brass, and perfectly carved out in character with piercing and chasing.

Adjoining the cabinet was a praying-desk, surrounded by triptych, intended for a bedchamber or private oratory. On either side of the desk were carved corbels, supporting a pair of gilt candlesticks, ornamented with fleurs-de-lis, and the monagram M.R. The panels of the triptych, when open, displayed two miniature paintings of St. Katherine and St. Margaret, and the centre recess was richly dispersed in gold and colours. This piece of furniture was executed by Mr. Crace, for C. R. Scott Murray, Esq., of Danesfield.

On this side of the court were several pieces of furniture, such as tables, some inlaid at top, chairs, with gilt supporters and velvet coverings; others, more simple in form, of oak, and covered with leather, but as commodious in shape as those of ordinary modern use.

In the centre was a cheval screen, consisting of a richly carved frame, decorated with the rose, shamrock, and thistle, supported by the lion and unicorn at either end, with the royal arms,—a combination, however, involving a glaring anachronism. The whole was filled with elaborate needlework, executed by a number of ladies, whose names were inscribed in scroll-work on the reverse.

At either end of this side was placed a piano, the cases of which were designed in the same style as the rest of the furniture. A piano is so modern an invention, that it has hitherto been considered almost hopeless to combine its construction with old details suitable for the rooms of an ancient mansion; but the present examples fully show

that mediæval detail and design are perfectly applicable to all the requirements and inventions of the day. One of these instruments was executed in oak, and was of simple character; the other was most elaborately carved and gilt, the fall painted with flowing borders, and the keys inlaid. The pianos were made by Messrs. Burns and Lambert, of Portman-street.

Interspersed with this furniture was a variety of brass candlesticks, sconces, and branches for lights, either standing or projecting from the wall. They were light in design, and well adapted for their purposes, yet most original in form and effect.

In stuffs for hangings there were a great variety of elaborate and most effective old patterns, executed by Mr. Crace, some in tapestry, others in silk and woollen stuffs, which, by their design, perfectly recalled those gorgeous bandekins so often mentioned in the pages of the old historians, and depicted in the works of the ancient painters. There were also several carpets of the same character, full of rich colour and design, and without any attempt at false relief and shadow. Over the stone fire-place a large carpet was suspended, all the details of which, without a single architectural feature, or anything that would be commonly denominated Gothic, by the arrangements of its foliated enrichments and the combination of colours, possessed a most distinct and mediæval character.

Church Ornaments, Metal-work, &c.—A very large portion of the contents of the Mediæval Court came under this head. Immediately in front of the great sideboard hung a chandelier of striking appearance and considerable dimensions. It was constructed on the octagonal principle, and was composed of a number of shafts terminating in pinnacles passing through frames of pierced-work, fixed to a central shaft of tinted brass. From each pinnacle sprung a succession of light foliage in the form of branches, the stems of which terminated in coronals and sockets supporting the candles. Shields charged with the Talbot lion were interspersed among the branches, and by the

colour heightened the general richness of effect. The first idea of this chandelier was taken from the celebrated one at Nuremberg; but it was larger in dimensions, and much lighter and stronger in construction. It was intended to be suspended in the centre of the new dining-hall at Alton Towers.

Immediately opposite was a large brass cornice of an early style, executed for a church of Byzantine character. It was composed of segments of circles filled in by rich intersecting open-work, and supporting a deep rim and bratishing. To these were attached the standards which carry the tapers, and were composed of chased stems, with crystal nobs and small coronals. The weight of the lower crown was partly carried by chains of a very ornamental character fastened to an upper crown; and the effect of the whole was extremely rich and striking.

Round the high altar on the east side, a set of six brass pillars, about twelve feet in height, was erected. These pillars were highly ornamented in their shafts, with moulded caps and bases, and sustained six angels, also in brass, with outspread wings, bearing standards with tapers: between every pillar was a brass rod with open-work bratishing, and rings from which silk curtains, wove with sacred emblems, were suspended. This kind of inclosure was formerly to be found in the majority of the foreign cathedrals, and occasionally in our own; but a more correct taste and revolutionary changes have completely stripped the ancient churches of these unnecessary arrangements, and they have been now revived for the first time for the chancel of St. Thomas's church at Erdington, for which the whole of this work was designed and executed.

In front of the high altar hung a carved beam, similar to those described as having been suspended in Canterbury Cathedral and other churches. It was intended for chapels dedicated to the reservation of the holy sacrament. At the centre and extremities were quatrefoils filled with foliage, and to these the iron-work, by which the whole was suspended, was attached. Along the upper edge was

an open cresting of brass-work, supporting bowls and prickets for tapers. To the lower side of the beam were suspended seven silver lamps of the ancient form, several of which were enriched with enamels. The wick burns in a ruby glass dropped into a silver collar hung from the small chains attached to the larger ones, which sustain the chased basins hanging beneath to receive any drippings of oil. These were designed on the real principles of church lamps, and according to the most ancient customs, and they are perfectly consistent in form, and convenient for their purposes; while modern church lamps are usually made like huge bowls full of emptiness, with a glass stuck in the top of them. The beam and its appurtenances are a most satisfactory revival of one of the most beautiful ornaments that formerly decorated the ancient churches.

Round the high altar were placed several high-standing candlesticks, terminating in branches and coronals for lights, intended for the elevation or benediction. There were also six silver candlesticks on the altar, of twisted and chased-work rising from octagonal bases, ornamented with crystals and knops. The flowing of this design is particularly well adapted to the metal, as they produce an infinite variety of bright and reflected lights.

The candles themselves are remarkable amongst the revivals of the present age. The large candle, which is called a "Paschal Candle," was intended as symbolical of the glory of Christ's resurrection. It is lighted during the offices of the Romish Church from Easter to the Ascension. It was elaborately painted round the base with various inscriptions and devices. The triple candle, which is composed of three equal parts twisted together, is used on Holy Saturday for the "Lumen Christi," in the procession from the church porch. The twisted torch is a revival of those borne on various occasions in the middle ages, especially at funeral processions and entertainments. The custom of enriching candles for sacred purposes, by painting and gilding, is very ancient; and the same principle was formerly carried out with regard to candles for

domestic use in great feasts, these being painted with heraldic devices. On the eastern side of the court were two glass cases filled with silver work and jewellery: that on the north side was devoted to ecclesiastical ornaments, and the opposite one was filled with secular plate, jewels, &c. In the former there were several richly enamelled chalices of the ancient form, with chased perforated knops of intricate design and hexagonal feet most richly chased and decorated with enamel and precious stones. There were two monstrances of elegant design, but of very different character. The first was a circlet of rich tracery, like a crown supported by a high stem, and surrounded with enamelled quatrefoils representing cherubim in adoration. The second was like an open spire or canopy of octagonal form, springing from four pinnacled shafts, supporting images of angels with scrolls. The execution of this, even to the minutest details of the crockets and pinnacles, would bear comparison with some of the best works of the old silversmiths, and may be considered a great advance in the revival of this art. On one side of the same case was a pastoral staff for a bishop, enamelled, crocketed, and containing several images in the crook under canopied-work. This case also contained some richly enamelled pyxes, candlesticks, crosses, bindings of missals, and a variety of church ornaments most elaborate in detail.

The opposite case, devoted to secular plate, contained a variety of specimens of candlesticks, salt-cellars, dessert services, flagons, &c., of simple form, but designed in the metallic feeling which may be discerned in the productions of the ancient silversmiths. The effect is produced by beating-up and engraving. There were no cast ornaments of heavy foliage, but the nature of the material is well-considered in the designs, and has a great effect in production at a comparatively small cost.

There were several trays of jewels, the setting of which was according to the old Venetian manner, the stones being almost detached, and held by points, by which a

transparent effect is obtained. The specimens consisted of crosses, bracelets, necklaces, brooches, rings, and a girdle. The casket made to contain them was exceedingly elaborate, and of elegant design, with enamelled lock and heraldic devices.

On the opposite side of the court were two other cases, containing church vestments, made after the ancient form, which has been recently revived, and presenting a pleasing contrast to the modern stiff and buckram *chasuble* of France. The laces which form the orphreys were adapted from ancient examples, and a great variety of these were exhibited on the sides of the cases. There was also an albe with the ancient apparel as seen in the habits of ecclesiastics on tombs and sepulchral brasses, and two copes, one of which was of white cloth of gold. There was also a variety of stoles, maniples, and chalice-veils, in the same case.

Adjoining were three lecterns. The first was designed with two branches, separating from a solid stem (the base), and supporting two kneeling angels, who carry a perforated tracery panel to receive the book. The second was a large eagle, with outspread wings, resting on an orb supported by an hexagonal pedestal of open tracery-work, from whence sprung three flying buttresses, resting on pinnacled shafts, surmounted by half images of angels bearing scrolls. The base was very massive, and rested on three lions couchant. Two large foliated branches were attached to the shafts, and carried tapers, to afford light to the *lector;* these branches were moveable, and might be adjusted at pleasure. This noble lantern was presented to St. George's Church, Southwark, by the Rev. D. Haigh, of Erdington. The third lectern was designed from an ancient example at the Cathedral at Courtrais. The desk was perforated with a device of the holy name spread out into flamboyant tracery; the shaft was terminated by an image of St. John the Evangelist.

Opposite these, and in front of the niche, was placed an iron candlestick, of wrought-work, which turned on a

centre, and was intended to receive offerings of tapers for the Lady Chapel of St. Augustin's Church. This was a most elaborate piece of iron-work, worthy of the ancient smiths, and was a striking proof that our operations, when under proper directions, are quite capable of representing the most beautiful works of mediæval skill. Near this was a credence-table of wrought brass, with a marble inlaid top, and many other objects connected with church decoration, all from the workshops of Mr. J. Hardman, of Birmingham.

CHAPTER XII.

LETTERS FROM M. BLANQUI—*continued.*

LETTER III. BRITISH MACHINERY—FRENCH TASTE—AMERICAN PRODUCE—INDIA.—LETTER IV.—LYONS SILKS—SEVRES, BEAUVAIS, AND GOBELINS—FRENCH NATIONALITY—BRITISH INDIA AND CHINA.—LETTER V.—BRITISH INDIA CONTINUED—ITS ANTIQUITY AND ORIGINAL CHARACTER—ITS VAST COMPREHENSIVENESS—CHINA.

LETTER III.

THE more we examine in the Crystal Palace the portion devoted to English industry, the more we perceive that the English have neglected nothing to appear to the utmost advantage at this memorable tournament. They are completely equipped, armed at all points. They only, perhaps, amongst all the competitors, are in a position to be judged without appeal, for they have unreservedly put forth all their strength. When the Exhibition had once been determined upon, the fiercest protectionists, who had most strongly opposed it, made every effort to appear to the greatest advantage. They yielded with good grace, and not a manufacturer of any importance failed to respond

to the summons: they were all ready on the opening day. They occupy, as we have already stated, one-half of the entire space devoted to the Exhibition, and they have established themselves methodically and in admirable order. All their machines are in operation in a series of bays, to which the steam required to put them in motion is conveyed underground in tubes. Whether from motives of economy, or for the purpose of avoiding the terrible din caused by so much machinery, each machine is only worked at intervals, so that a portion of the machinery is at rest while the other is at work. The overlookers everywhere explain the processes to the public; there is spinning, weaving, embroidering, stocking-weaving, lace, riband, and cloth manufacturing. It is a veritable acting industrial encyclopædia. The steam is conveyed to machines of 20-horse power, and to small models the size of a card-table. Have a care how you pass unheeded these innumerable instruments of production: not one of them but which presents some novel amelioration or some improvement in the details.

There is not an European nation, even among those which excel in the construction of machinery, which offers so brilliant and complete a collection as England. The English are here in truth upon their natural ground: their hydraulic presses, their locomotives, their maritime steam engines, exceed all known proportions. They exhibit rails of 20 metres long in one piece, cranks of forged iron for machines of 800-horse power, spinning frames with 1,200 spindles; that is to say, instruments of gigantic motion and production. Their cranes, their exhausting pumps, their waggons, their models of bridges, are of remarkable daring. The perfection of their agricultural implements, so varied and so different from our own, does not excite less admiration. Were there no other subjects for study, that of these instruments would suffice to prove how much their agriculture is advanced and worthy of their industry. Their superiority is still more strikingly manifested in all their iron works or cutlery. Iron and

coal are the principal elements of the wealth of the British people. Enter the smallest village, wherever we use wood the English use iron or brass.

The enlightened observer who examines the Exhibition, is particularly struck with the admirable perfection and the variety of their tools—from the axe to the plane, from the boring machines to the most delicately made files. Their locksmiths' work, of excellent workmanship, adapts itself with precision to all description of fastening. Their knives, their scissors, their razors, their pen-knives, these indispensable instruments of everyday life, the imperfection of which in France causes us so many daily annoyances, are here of a solidity above all proof, and of exceedingly moderate price. Their hardware and edge-tools likewise exhibit the effects of the price of the raw material and of mechanical execution.

Our superiority commences the moment when taste and objects of art are concerned, and this superiority, entirely French, shines pre-eminent, not only in our struggle with the English, but with all other nations. The form, the elegance, the grace, that indescribable something which gives life and soul to matter, perfume to flowers, colour to objects, this is the incontestable attribute of French genius. In this respect, I dare to say it without national vanity, our exhibition, though incomplete, is absolutely overwhelming. The question of prices, the question of labour, of political economy, will have to be considered hereafter, and we shall discuss it against all men; but the question of art and taste, that great trial which might have been lost, is won without appeal by the avowal of all our rivals. Behold the Austrians, the Belgians, the Spaniards even, and the English, as regards the artistic working in wood in a great and beautiful branch of industry—that of furniture. Assuredly, they have exhibited serious works—tables, sofas, arm-chairs, bookcases; but what absence of taste, what sheer waste of talent and ability, for want of design, of art, and of sentiment. It is the same in respect to bronzes and works in precious metals; although MM.

Denière and Thomire—doubtless content with their laurels—have let judgment go by default. They are wrong. Englishmen, Prussians, Saxons, Austrians, all are rapt with admiration before the works of our founders. There is in these works such an extraordinary vigour and spirit, that every one is struck. These are the great artists, the men of taste, the inventors, the men who are imbued with the sacred spark of art. I have visited repeatedly the entire Exhibition with several able foreign manufacturers, who expressed their sincerest admiration for so many *chefs-d'œuvre*.

Everywhere we find this immortal fire of French genius, which is to us what the iron and coal mines are to the English, and more than that, an inexhaustible capital. No sooner have the manufacturers of Mulhouse displayed their printed jacconets, their printed calicoes, their chintzes, their mousselines-de-laine, than the victory is already assured to them. Look at the same articles in the English, Austrian, Belgian, Saxon, Swiss, or Russian compartments; everywhere you will be compelled to admit, with the progress which has been made, the decisive superiority of the French goods. And this time the question of prices excites no doubts — nobody manufactures better and cheaper. Here we have for less than a shilling per yard fabrics for curtains, or rather real masses of roses, lilacs, camelias, which float in the air, on calico grounds, and which M. Jean Dolfus still considers too dear.

Jean Dolfus is right. Jean Dolfus is an upright and able manufacturer, who has perfectly understood that cheapness is the great question of the day, and who has thrown himself in the conflict for the triumph of true principles. What says he? A very simple thing. He says this:—"Since we are the first calico printers (and he has a right to say it, for he is one of the ablest), we have only one thing to wish for: it is, that the manufacturers of calico shall furnish us the raw material for our prints at the lowest possible price. Our superiority as printers is only weakened by our inferiority as weavers. Our weavers

only sell us the calicoes at such high prices because the spinners are protected by prohibition below certain numbers. Let us abolish prohibition, which is absurd and impertinent in every respect, and the branch of industry of calico-printing will probably be trebled or increased tenfold. We shall purchase grey calico cheaper, and we shall resell it embellished with a thousand colours."

Upon this there is a great outcry at Mulhouse, where there are, as elsewhere, many manufacturers ignorant on political economy, less peremptory and intolerable, however, than M.M. Lebeuf, Mimerel, those great proficients in closing the ports and building China walls, and for whom the whole of France is Creil and Roubaix. These illustrious "representatives of the people" exhibit nothing in London. They have dreaded the comparison of their products. Those who think as they do at Mulhouse, do not desire that our printers, who print so well, should print cheaper, that consequently they should employ more workpeople and create more national labour. This is the trial, be assured, which will be judged at the Exhibition in London from the most irrefutable evidence.

Oh! Sir, how I lament to think that for more than twenty-five years my masters and myself have written and taught to demonstrate to this people, that it is better to have a good knife of thirty sous than a bad blade of three francs, and that to make steel, Swedish iron is better than ours. This is very unpatriotic, we are told, and you are the enemies of national labour; as though national labour were not interested in the cheapness of raw materials, and as though there were not in France millions of men who use iron compared with a few thousands who produce it! At this great gathering of the industry of all nations, it is easy to judge of the influence of low prices of the raw materials. The ascendant prosperity of the English is entirely owing to this. Every day they free their raw materials and articles of consumption. Bread, coffee, sugar, meat, tea, articles of food and of clothing, are all brought within reach of the greatest number, and increase

at once the revenue of the state and the welfare of the people.

When we consider, in this vast bazaar of the Universal Exhibition, what every nation wants, it is easy to see that it is principally the liberty to procure it to itself by the aid of that which it does not want. The United States exhibit varied raw materials in large numbers, and few and very mediocre manufactured articles. It is to their interest to sell us their raw materials and to purchase our products.

Before concluding this rapid sketch of the general facts of the Exhibition, I may allude to the interest which is attached to the countries now behindhand, in times of yore prosperous, of the old civilised world. The products of India and of China represent with sufficient accuracy the state of industry as it was two thousand years ago, when France and England were covered with forests. The Great Exhibition, therefore, does not only present the different industries of nations, but that of centuries; nor is it a spectacle devoid of interest to behold the spoils of animals from all parts of the globe—such as Bengal tigers, African lions, Russian bears, American beavers, and even hides of hippopotami perfectly tanned and bullet-proof.

LETTER IV.

At length France has hoisted her flag amidst the applause of all Europe, and in a few days hence her arts and manufactures may be appreciated at their true value. The city of Lyons has been somewhat behindhand, as this will sometimes happen to ill-tempered potentates; but nobody has lost anything in consequence. The Exhibition could scarcely be said to be opened as long as the marvels produced by that city were wanting. Now that Lyons and Mulhouse have completed their elegant, simple, and synoptical display, myriads of lookers-on crowd the brilliant galleries; it is a perpetual stream of visitors, who come to greet the queen city of our industry. On all hands nothing is heard but the exclamations—"Beautiful! handsome! very nice!"

This is the fitting opportunity, Sir, to reassure our countrymen upon the subject of the reports which have been circulated in Paris relative to our inferiority at the Exhibition. There can only have been some foundation for these reports during the first days, when, in fact, we had scarcely anything unpacked, and when the public, very much astonished, passed by our empty glass cases and our packing cases filled with straw. It was a lamentable spectacle, and the much more to be regretted since first impressions are enduring, and often outlive the reality which ought to modify them. But it was the fault of the exhibitors, who nearly all waited until the last moment, some to complete, others to send off their goods.

Everything now has been set to rights; and previous to entering upon the comparative examination between our various arts and manufactures and those of our rivals, I can confirm, without an overweening patriotism, everything that I had led you to foresee in my first letters, that our triumph is certain in nearly everything, brilliant above all in the department of Lyons. Not that I do not see appearing in the horizon threatening powers: until further information, I shall merely name them to you. Switzerland has ribands, Italy velvets, and Spain silk goods, worthy of the greatest attention. China, of which I will speak presently, has very remarkable crapes and shawls, even as regards the taste of the embroidery. But rest assured that we shall remain the incontestable masters of the initiative and of art. An Englishman, who understands these matters, said to me yesterday: "We have quantity, you have quality." The Englishman was right. It will be easy to prove that we might have both. To achieve this it will suffice to admit the raw materials of labour at the lowest prices in whatever part of the world they are found. That which most usually interferes with the sale of our articles, is their relative dearness; and this dearness arises principally in consequence of the high price of the raw materials. As soon as it will be understood that the national genius gives to our works a greater

value than other nations impart to theirs, the only means of not losing our superiority will be not to let the other nations be able to procure the elements of labour cheaper than ourselves.

It is a question of customs; for as far as arts and taste are concerned, this is a sacred fire which cannot be purloined; the Universal Exposition sufficiently proves this, and, to me, beyond my most sanguine hopes. It will be as easy to deprive us of this privilege as of the mildness of our climate or the grace of our women. I would ask you whether grace can be taught or purchased?

Thus, Sir, until we reconsider this grave subject, naturally reserved until the end of our studies, I may recapitulate in a few words the position which we occupy at the Universal Exhibition. We are evidently without rivals as regards form, design, and colour in everything: precious metal-work, cabinet-work, bronzes, paper-hangings, printed calicoes, fancy articles, philosophical instruments, guns, &c. We have made no show of pottery or glass. Saint Louis and Baccaret have deserted in the face of England and Bohemia. We have few machines, and it would be a great error to judge of the power of France from what we have exhibited in this department, although what we have shown is very beautiful. Our former royal manufactures—Sèvres, Beauvais, and Gobelins—occupy a room by themselves, which is the admiration of all visitors. Our organs, our pianos, resound pre-eminently all over the Exhibition. Everywhere you behold a multitude of useful articles; you return at all times to the French department to find the real type of the beautiful. Even this morning I had the honour to accompany the duchess of Orleans over the Exhibition, who said to us, with visible satisfaction: "Decidedly, gentlemen, France is ever France; and her greatness shines here anew by the light of comparison!"

I shall now conduct your readers over the ground most favourable to comparisons between our European industry and that of the old world. I allude to British India and

China, which have displayed at the Universal Exhibition products which are really marvellous in point of make and variety. Manufacturers of every description, and of all countries, will do well to study the articles sent by China and India, for in them they will find precious indications to renew or modify their designs, their forms, and even the arrangement of certain weaving-looms. The collection of products of British India is peculiarly interesting in this respect, inasmuch as it is more novel and less known than the Chinese articles. It is also more complete, and it is easy to see that the orders of the English government have not contributed a little to the care with which it has been got together.

Those who only know India through the medium of books—and there is not a better one on the subject than that of our unfortunate countryman, Jacquemont—may here see that country alive and stirring, without trouble or fatigue; here it is entirely, the climate only is wanting; and I venture to say that this collection of itself presents sufficient interest to attract thousands of visitors in England.

The first thing which strikes the eye is a military and naval collection—that of all the weapons of the country, and of all the ships, large or small, which navigate these distant seas. What means of destruction, what curious shapes of guns, of heavy cannons, of pistols, of arrows, of sabres, of daggers ornamented in every fashion, daggers with straight blades, with bent blades, gilt and enamelled poniards, yataghans—frightful and beautiful instruments of death, and very few of production. You would think that life is too long in that country, and that it is an evil of which you cannot get rid too soon. The ships, likewise, seem rather constructed for the purpose of piracy than for commerce. Behold those of Mindanao, with two rows of oars and square sails; the sampans of Singapore, with lateen sails; the ship serpent of Cochin-China, with small shovels in the shape of oars; and this whole fleet of sea-rovers, which the steam-frigates of England gradually

sweep away from this archipelago of thieves;—are not these the image of the old East, which yields every day before the ascendancy of the genius of Europe.

The study of this collection is more easy, inasmuch as the English have omitted nothing. There is probably not a single profession which has not been represented by a statuette in the costume proper to it. These costumes are often somewhat light, giving an idea of the climate, and particularly of the condition of the people of that country. When you see these heavy palankins, carried by half-naked men with the gait of beasts of burden, and contrast these with the brilliancy of the trappings, embroidered with gold, that of the golden fabrics inlaid with precious stones—all this Oriental magnificence created by so much indigence—you learn only too much of the lot of humanity in these old starting-points of civilisation. Here you may easily see that if socialism is a chimera, misery is a reality.

The works of their industry are nevertheless worthy of the liveliest interest. If our prohibitionists had condescended to appear at the Universal Exhibition, we would have taken the liberty to show them the collection of Indian pottery, the forms of which are contemporaneous with the conquest of Alexander, and which, for their variety and originality, are deserving the attention of all those engaged in the ceramic art. This pottery, fine as well as coarse, forms a veritable museum, of a striking local colouring, and which must be of great value, as I noticed with regret that it was forbidden to take drawings of them *without permission;* but it is not forbidden to carry away the idea. This exhibition is a mine of ideas. The two or three charming little compartments devoted to the woven fabrics of India, from shawls down to the slightest fancy neckerchiefs, appear to me capable of themselves of revolutionising the fashions.

Let me entreat of you to send the largest possible number of workmen. Would they could all be sent here! What creations, what riches, would be the fruits of this journey!

What new fabrics might we not produce with the aid of these patterns, three thousand years old! Besides, it appears to me that, since the republic of Plato is fashionable in Paris, we ought also to study the contemporaneous industry of Aristotle, whose pupil in days of yore conquered India. There was a great industry in the East in the time of Alexander, just as there was one in Europe in the time of Napoleon. If these two great men could now meet in London, they would both find again the furniture of their closets and the swords of their soldiers; they would only find the heroes wanting. The men of the present day are more ingenious, but they are matter-of-fact. Let us therefore leave them alone, and let us return to our Indians.

The great value of this portion of the English Exhibition is, that it is impossible to find it elsewhere, either on a large or small scale. The greater portions of the Indian articles, not being in conformity with European taste, very few are generally imported into Europe, and we cannot adapt to our use all which would be applicable to it by means of some unimportant modifications. Yesterday, for instance, I was admiring several oriental fabrics brocaded with gold and silver, which the slightest change would suffice to transform in the most original fashion, and render them appropriate to the refined and elegant taste of our ladies. A thread of white silk substituted for the silver, a thread of yellow silk for the gold, and all would be accomplished. Once more, send us workmen by hundreds. Preach this crusade. I dare to assert that not a single good workman can spend a fortnight here without trebling what we political economists call his *moral capital*—the capital that belongs to him, his intrinsic value, that is to say, without becoming richer.

The Indian exposition has likewise its philosophical and political point of view for me. I may inform you of a discovery which is connected, through Calcutta, with the Indian exhibition, although the discovery is carried out in Scotland. It is the introduction of a new textile product,

which is called here *jute*, which holds a medium between flax and hemp. *Jute* is a species of hemp, which grows abundantly in the plains of Bengal, and which, strange to say, possesses along with the properties of flax, those of cotton, that is to say, of being combed in parallel staple, and of being carded. A distinguished manufacturer, the Chevalier Clausen, has succeeded in bleaching it so perfectly, that there is no silk more glossy than *jute*, after being bleached by a new process, which constitutes the most curious application of chemistry which has ever been made to manufacture—a process, which might be called bleaching by means of distension. The *jute* can be made into parallel threads, like silk, or in wool, like cotton. It mixes equally well with silk, wool, yarn, and cotton. Its mixtures are as curious as its use is isolated. The English exhibit flannels, hosiery, and cloth of various kinds in which it has been introduced. I have found all competent persons much impressed with these important experiments upon a new textile fabric.

LETTER V.

I cannot refrain from bringing your readers back to the exhibition of the products of British India. This is an entire industrial world, new to us even from its antiquity, carrying us back to the heroic ages, and which, from its perfectly original character, resembles no other. The East India Company has expended upwards of £80,000 to appear worthily at this great federation of nations. It desired that its empire of fifty millions of subjects should be fittingly represented, and it has admirably succeeded in so doing. Since the commencement of the Exhibition new products have been added almost daily. Some of these are even more beautiful than those which have gone before, and attract in the highest degree the attention of visitors.

Indian art, in truth, is deserving of this preference—it resembles no other. It has not the whimsicalness of Chinese taste, nor Grecian or Roman regularity, nor

modern vulgarity: it is a special art, more simple than is generally believed, even in its digressions, and which never appears to have varied nor borrowed anything elsewhere. Applied to ceramic manufacture, it is full of grace and simplicity. The curves are of an undulated kind, supple and flexible, like the forms of the serpent; and as rich and varied in the coarser as in the finer descriptions of earthenware. There are thousands of specimens in the Exhibition which cannot fail to be imitated in France, for the eyes of all manufacturers are upon India. The art of weaving cloth has evidently attained a high degree of perfection in that country. Without mentioning the Cashmere shawls, which have become the beau-ideals of their kind, everything exhibited by the East India Company appears a collection of *chefs-d'œuvre*. Muslins embroidered with gold, kerchiefs variegated with a thousand colours, gorgeous scarfs of the most exquisite taste, tablecloths enamelled with flowers, woven fabrics of every description *inlaid* with emerald green, saddles, cloaks, stuffs for hangings, handkerchiefs for Odalisks, with small plaids of a delicate red embroidered with silver—every tint which nature has lavished on the wing of the butterfly is found in this Indian collection, which a company as powerful as that of the East Indies only could bring together by its sovereign commands. The entire East has hastened to obey its summons.

Nothing is wanting. Every calling of the land is here represented under the guise of those who follow it. Poor people! unclad, fed with a little rice, habitually dwelling beneath the canopy of heaven or of trees, paid none know how! We see them in their attitudes of work, their implements in their hands, their miniature looms before them—they really live before us. The East India Company has not even forgotten the musical instruments which charm them, and which frighten me. Come and see these, my friends; you will probably find some new acoustic resources in this kind of cymbal with twenty

dirks strung together in the middle around a large circle a yard in diameter, in these small shrill tom-toms which pass so rapidly from lively to severe, and in these primitive mandolins with gilt copper cords. Behold these elephant saddles—the teams for men—the palanquins to carry you! All this strange civilisation is admirably illustrated by its works: luxury and indigence sum it up in two words.

It is here that the ancient and modern history of India may be studied. It is completed by the picture of all the useful arts in which the Oriental mind seems to live its usual strange, heavy, and monotonous round. I do not talk to you of those diamonds before which the crowd of visitors are in rapt admiration. I leave you to guess what value is to be attached to the statements of the appraisers of the famous Koh-i-Noor who reason thus: the diamond cost £40,000 so many years ago; if this sum had been accumulated with interest it would now represent £2,000,000—*ergo*, the diamond is worth £2,000,000. We neither admit this arithmetic nor this political economy. Diamonds have always to me been the most foolish and useless things, although women are said to covet them as the superlative ornament; as far as I am concerned, I prefer the Spanish aphorism: "To youth, love; to age, respect." It is less costly.

I insist greatly upon the particular merit of the Indio-Britannic collection. It has produced a great sensation amongst all connected with art and manufacture; and in the period of transition in which we live it is deserving of the most serious attention. The interest which it excites increases every day at the sight of those marvels which are like a veritable revelation of this ancient and original art. It is, however, to be feared that our industry will not benefit by the samples which the East India Company has got together, for they are nowhere else to be procured.

I will not say as much of China. China is more known and less worthy of being imitated. Its whimsical and fantastical taste does not merit so much esteem and atten-

tion as the industrial genius of the Indians, though perhaps it has never appeared to greater advantage than at this Exhibition. I have been particularly struck with the abundance of her raw materials, and, above all, with the beauty of her silks. They shine in quantities, and with a brilliancy only equalled by that of her embroidered crape shawls, her classical pottery, and her marvellous works in ivory, horn, and marqueterie. After all, the Chinese are a people very much advanced in industry, although stubborn and almost immovable. All that they have is of ancient date, and they had what we have long before we had conquered it. They invented gunpowder before us; they knew the compass before we had discovered it; and we have seen in London products, the manufacture of which dates back 1,753 years before Christ —that is to say, more than 3,500 years ago—and which are remarkable for their excellent workmanship.

The English could scarcely fail to present us with several valuable collections of tea, and there are very fine ones at the Exhibition. But this article presents to the English, only, any serious object of interest.

On taking a temporary leave of these agreeable effusions, we may remark that lively and original as they are, they are by no means deficient in that tone of self-complacency and self-esteem which is rarely wanting in our Gallic neighbour. To use his own phrase, "La France est toujours La France," and we have no doubt she will remain so while she exists as a nation. In the midst of their most reprehensible deeds they boast of their noble qualities. "La France genereuse comme elle est toujours" was the expression we heard from the lips of a young French officer, at the very time the soldiers under his command were bombarding the walls of unfortunate Rome. Proh pudor!

CHAPTER XIII.

SCULPTURE—*continued.*

COUNCIL MEDALS: KISS, MAROCHETTI, PRADIER, WYATT, GIBSON—PRIZE MEDALS: BAILEY, BELL, BENZONI, DEBAY, DRAKE, ETEX, FOLEY, FRACCAROLI, FRAIKIN, GALLI, GEEFS, HOGAN, JENNINGS, JERICHAU, LAWLOR, LESCHESNE, MACDOWELL, MARSHALL, MONTI, RAMUS, RIETSCHEL, SHARP, SIMONIS, STRAZZA, THRUPP, TUERLINCKX, WATSON, WOLFF—ACCOUNT OF HIS STUDIO AT ROME—SCULPTURE IN BRONZE: JEAN DEBAY, FRATIN, LEQUESNE.

In resuming our notices upon the Sculpture in the Great Exhibition, we must not neglect to draw the attention of our readers to such of the numerous candidates for fame in that department as received honorary distinction from the jury appointed to examine into their respective merits.

At a meeting held on the 5th of June, long before the question of individual rewards came under consideration, the jury agreed upon the following resolution:—

"That it is not desirable to assign the council medal to every object of art pre-eminently beautiful or excellent in its kind, whether it be executed in an inferior section of the class or not, but that it should be rather limited to the highest works of the highest class." This resolution, consistent with the view of the Fine Arts taken throughout by this jury, precluded them from awarding the highest honours to any but works of art of the highest class. Their awards, therefore, must not be compared with those of other juries guided by different principles, but must be tested only by the rules which the jurors of Class XXX. have laid down for their own guidance. The holders of the several marks of approbation by which this jury have distinguished merit, ought to appreciate them according to the high value set upon these several marks of approbation by those who conferred them.

In forming their judgment upon works in the highest

branch of art coming within their jurisdiction, the jury have principally looked for the embodiment of ideas, thought, feeling, and passion; not for the mere imitation of nature, however true in detail, or admirable in execution. They have looked for originality of invention, less or more happily expressed in that style which has for twenty-three centuries been the wonder of every civilised people, and the standard of excellence to which artists of the highest order have endeavoured to attain. Wherever indications of originality, chastened by a successful adaptation of this style, have been met with, the jury have acknowledged a corresponding amount of merit; and it is this originality of conception, improved by such style, which the jury have recognised by the honours placed at their disposal. They have endeavoured to record, in the most emphatic manner, their anxious wish that artists should study to give their ideas that form and life which spiritualizes every-day nature, and elevates the work of art to a place of a type of nature itself. The jury of Class XXX. would point to the remains of the Parthenon as embodying the result of the great principles which they have been anxious to inculcate, and which they desire to see universally adopted. The limited number of council medals awarded must not, therefore, be regarded as a proof of deficiency of talent in the bulk of the works exhibited, but as evidence of the severity with which the principles adopted by the jury have been supplied.

It was agreed to recommend that council medals should be awarded to the following works:—

To Professor A. Kiss, of Berlin, for his group cast in zinc, and bronzed by M. Geiss, representing an Amazon on horseback attacked by a Tiger. This work we have already noticed at some length, and shall not therefore offer any further remarks upon it.

To Baron Marochetti, of Turin, now of London, for his colossal equestrian statue, in plaster, of Richard Cœur de Lion. Our readers will recollect this statue, which was placed at some distance from the building at the western

end, and looking towards Kensington-gardens. The grace and vigour it displayed were universally admired. The warrior-king bestrode his steed in true chivalric guise, and filled the mind with recollections of many a tough encounter with Paynim knights and ruthless Saracens in the Holy Land, in days of romance and fanaticism long since passed away.

To M. J. PRADIER, of Paris, member of the Institute, for his marble statue of Phryne. In this youthful female figure the beauty of feature, the subtle refinement of form, and the sprightly elegance of the attitude, alike corresponded with the name of the celebrated *Hetaira*, which M. Pradier gave to his work. The premature death of this gentleman, which took place a few months ago, has deprived France of one of her ablest sculptors.

The late Mr. RICHARD WYATT, also, had he lived, would have received a council medal for his inimitable marble statue of Glycera, exhibited by Captain Leyland, and which we have already eulogised; his representatives, however, have been presented by the jury with this mark of their approbation and distinction of the deceased artist.

It was the unanimous impulse of the jury, on the awards being taken into consideration, to recommend that the same high distinction should be conferred on Mr. GIBSON, for his marble group of a Hunter and Dog, exhibited by the Earl of Yarborough. Their intention was defeated by Mr. Gibson himself, who, well knowing that should he accept the office of a juror of Class XXX., he could no longer receive a prize from that jury, preferred serving his brother artists, to his own individual gratification, and thus disqualified himself for receiving the honour which he so well deserved.

The prize medals were more numerous, and were distributed to the following artists, whom we shall proceed to notice alphabetically.

To Mr. E. H. BAILEY, for his two plaster statues of a Nymph preparing for bathing, and a Youth resting after the Chase.

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